

THE LION KING

Musical Numbers

1. Circle of Life
2. Mouse Music/Scar US
3. Pridelands
- 3A. Rafiki Paints Simba
4. Grasslands
- 4A. Circle Underscore
5. The Morning Report
- 5A. Scar's Cave
6. Lioness Chant
- 6A. Busa Underscore
7. I Just Can't Wait to Be King
8. Elephant Graveyard
9. Chow Down
- 9A. Before "They Live In You"
10. They Live In You
- 10A. Back to Graveyard
11. Be Prepared
- 11A. Scar and Simba
12. Stampede - Part 1
13. Stampede - Part 2
14. Eulogy
- 14A. Rafiki Mourns
15. Bowling for Buzzards
16. Hakuna Matata

17. One By One
- 17A. Bleak Clusters
18. The Madness of King Scar
19. Shadowland
- 19A. Weem-a-wep
20. Waterfall
21. Under the Stars
22. Endless Night
- 22A. Endless Night Tag
23. Nala Chases Pumbaa
- 23A. Nala/Simba Reunion
24. Can You Feel The Love Tonight
- 24A. Pool Reveal
25. He Lives In You
- 25A. He Lives In You Playoff
26. Transition to Final Scene
27. Finale - Part 1
- 27A. Finale - Part 2

PIANO / VOCAL / CONDUCTOR

-1-

THE LION KING

NO. 1

CIRCLE OF LIFE

[Rev. 8/26/99]



Ad lib.

RAFIKI:

f Nan ts'n - go - nya ma ba - ki - thi ba - ba

S/A: *f* Si - thi

T/B: *f*

f -ya le - la

LEBO:

Ngo-nya-ma, Neng - w'e-bo Ma babo hi ngo - nya-ma ba ba

hu ngo-nya-ma

Ngo-nya - ma

Kbd 1 only (if necessary)

RAFIKI:

Nan ————— ts'n - go - nya ————— ma ba - ki - thi ba - bo - oh. —————
 LEBO:
 the tha ba bo
 f
 f Si - thi

K L M N
 o - yehn ————— ha la la
 FACA:
 Hoi ngo-nya-ma ————— Ngo-nya-ma Neng - we-bo ————— Haa ————— khu - za-ni bo - bhek'i-ya ga-l
 hu ngo-nya-ma
 Ngo-nya - ma —————

RAFIKI:

First system of musical notation for Rafiki. It includes a vocal line with lyrics, a piano accompaniment line, and a conductor's line. The lyrics are: "Nan is'n - go - nya - ma ba - ki thi ba-bo." The piano part has a single note "ha" and the conductor part has "Hi-ba bo".

Nan is'n - go - nya - ma ba - ki thi ba-bo.

ha Hi-ba bo

Second system of musical notation for Rafiki. It includes a vocal line with lyrics, a piano accompaniment line, and a conductor's line. The lyrics are: "hi - ya hi ya la la hoi yo si - zo ngo ba - ba - ba - hi". The piano part has the lyrics "Hoi ngo - nya - ma" and the conductor part has "hu ngo - nya - ma".

hi - ya hi ya la la hoi yo si - zo ngo ba - ba - ba - hi

Hoi ngo - nya - ma

hu ngo - nya - ma ngo - nya - ma ngo - nya - ma

RAFIKI:

1 Conducted

hi-ya-ya si-zo ngo ba - ay I-ngo-nya - ma neng - we na-ma ba - la I - ngo - n

LEBO:

ngo-nya-ma ngo-nya - ma

2 Eugon yamah 3

I-ngo-nya - ma neng - we na-ma ba - la I-ngo-nya - ma neng - we na-ma ba - la

ma E na-ma ba - la - bab' oh.

mf

I-ngo-nya - ma neng - we na-ma ba - la I-ngo-nya - ma neng - we na-ma ba - la

mf

Brass

- orch

Marimba

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya-ma neng - w'e na-ma ba - la

ngo-nya-ma-bab' E-na-ma-ba - la

FACA:

Tha - na

I - ngo-nya-ma neng - w'e na-ma ba - la I - ngo-nya-ma neng - w'e na-ma ba - la

(sim.)

6 7

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Tha-na - na - na-na-na Tha-na - na - na-na-na

na-na - na-na-na Tha-na - na-na - na-na-na Tha-na

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Hom

Ti: Ti:

The musical score is written for Piano, Vocal, and Conductor. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system contains three vocal staves and a piano accompaniment staff. The second system contains two vocal staves and a piano accompaniment staff. The lyrics are in a stylized, possibly African, language. The piano part includes a horn section and a string section. The score is marked with measures 6 and 7.

8 9

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

Tha-na-na-na-na Tha-na-na-na-na

na-na-na-na Tha-na-na-na Tha-na-na-na-na

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma neng - w'e na-ma ba-la

A1: A2:

9A 9B

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la
(LEBO & FACA continue African ad lib thru bar 9D)

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



9C 9D RAFIKI:

I - ngo - nya - ma neng - w'e na - ma ba - la *mp* From t

I - ngo - nya - ma neng - w'e na - ma ba - la A2: A1: I - ngo - nya - ma neng - w'e na - ma ba - l



10

day we ar - rive on this plan - et and

p

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

p

p D Em⁷/D

12 13

blink - ing step in - to the sun. there is

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

A⁷/C₂ D

more to see than can ev - er be seen. more

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

Bm Em⁷

do than can ev - er be done. Mm There

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

C A⁷ sus⁴ A⁷

Detailed description: This is a musical score for a piano, vocal, and conductor. It consists of two systems of music. The first system covers measures 14 and 15, and the second system covers measures 16 and 17. Each system has three staves: a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a piano accompaniment line (treble and bass clefs). The vocal line includes lyrics. The piano accompaniment includes chords and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style.

18 19

far too much _____ to take in _____ here, more to

I-ngo-nya - ma neng - w'e na-ma ba - la I-ngo-nya - ma neng - w'e na-ma ba - la

Sigs ϕ ϕ

D Em⁷/D

20 21

find than can ev - er be found. But the

I-ngo-nya - ma neng - w'e na-ma ba - la I-ngo-nya - ma neng - w'e na-ma ba - la

ϕ ϕ

A⁷/C \sharp D

22 *cresc.* 23

sun roll-ing high through the sap-phire sky keeps great and

I-ngo-nya-ma neng - w'e na-ma ba - la I-ngo-nya-ma neng - w'e na-ma ba - la

cresc. Bm Em⁷

24 25

small on the end - less round. It's the cir - cle

I-ngo-nya - ma neng - w'e na-ma ba - la I-ngo-nya - ma neng - w'e na-ma ba - la

cresc. C A⁷ sus⁴ A⁷

25 *f* 27

life S. A, T (solli): and it moves us all.

f

Ba-le-k'in-gon-ya-m'iya ga le

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

f

I-ngo-nya - ma neng - w'e na-ma ba-la I-ngo-nya - ma neng - w'e na-ma ba-la

f D

25 29

through des - pair and

I - ngo - nya - ma neng - w'e w'e ma I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

C/D

30 31

hope through faith and

I - ngo - nya - ma neng - w'e w'e ma I - ngo - nya - ma neng - w'e w'e ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

G C/G G

love, _____ till we find our

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Asus⁴ A

place _____ on the path un - wind

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

D/F# B

36 ing in the

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Em Gm/B₇

38 cir - cle, the cir - cle

I-ngo-nya - ma neng - w'e w'e ma I-ngo-nya - ma neng - w'e w'e ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba -

D/A Asus⁴ A

of life.

I - ngo - nya - ma neng - w'e na - ma ba - la

I - ngo - nya - ma neng - w'e na - ma ba - la

Pan Flute

G/D

D

Detailed description: This is a musical score for measures 40 and 41. It features five staves. The top staff is for the Vocal/Conductor part, with lyrics 'of life.' and measure numbers 40 and 41. The second and third staves are for the Piano accompaniment, with lyrics 'I - ngo - nya - ma neng - w'e na - ma ba - la' repeated across both measures. The fourth staff is for the Pan Flute, with a single note in measure 41. The bottom staff is for the Piano accompaniment, with chords G/D and D marked above the staff in measures 40 and 41 respectively.

42 *p* 43

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

p

42 43

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

46 47

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



48 49

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



50 51

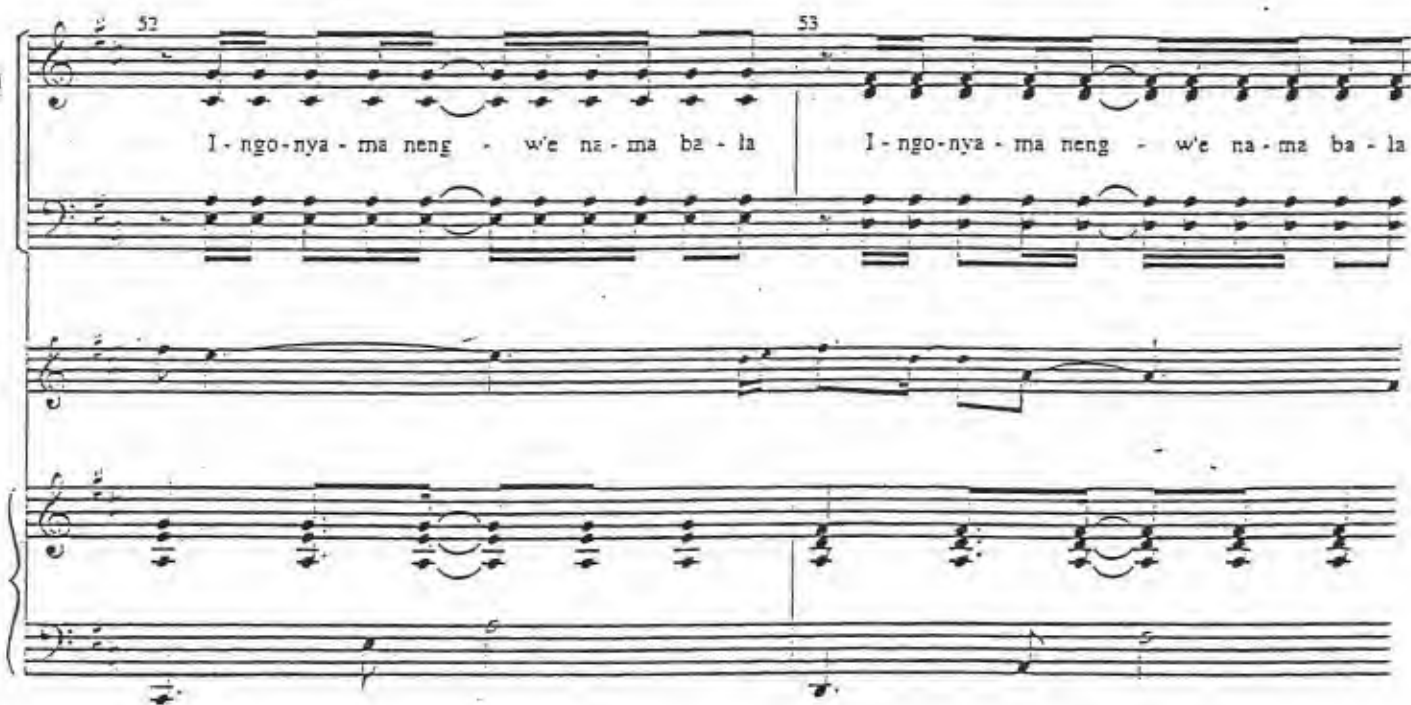
I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

(- Strings)



52 53

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



54 55

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

+ Brass
cresc.

3



RAFIKI & SINGERS:

56 57

f It's the cir - cle of

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la



58

59

life

and it moves us all—

Ba-le - k'in-gon-ya-m'i yaga le (I')

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na-ma ba-la

I-ngo-nya - ma neng - w'e na-ma ba-la

Strings

Brass

f

D

60

61

through des-pair and—

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na-ma ba-la

I-ngo-nya - ma neng - w'e na-ma ba-la

C/D

The musical score is written for Piano, Vocal, and Conductor. It consists of two systems of staves. The first system covers measures 62 to 65, and the second system covers measures 66 to 69. The vocal line is in the top staff, with lyrics written below it. The piano accompaniment is in the bottom staff, with chords and melodic lines written for both hands. The lyrics are: "hope through faith and love, till we find our". The piano accompaniment includes chords such as G, Asus⁴, and A. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

62 63

hope through faith and

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

G

62 63

love, till we find our

I-ngo-nya - ma neng - w'e-w'e-ma I-ngo-nya - ma neng - w'e-w'e-ma

I-ngo-nya - ma neng - w'e na - ma ba - la I-ngo-nya - ma neng - w'e na - ma ba - la

Asus⁴ A

65 place on the path un - wind

I - ngo - nya - ma neng - w'e - w'e - ma I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

68 ing in the

I - ngo - nya - ma neng - w'e - w'e - ma I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

69

Gm B♭m/D♭

70 1

cle. the cir cle of

I - ngo - nya - ma neng - w'e - w'e - ma

I - ngo - nya - ma neng - w'e na - ma ba - la

71

I - ngo - nya - ma neng - w'e na - ma ba - la

72

life.

I - ngo - nya - ma neng - w'e na - ma ba - la

I - ngo - nya - ma

Bb/F

F

Kbd 2 (Door Slam)

sfz

Bass Drum

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 2

MOUSE MUSIC / SCAR UNDERSCORE

[Rev. 6/1/99]

Moderato

Shaker ad-lib (w/stage)

Measures 1 and 2 of the Moderato section. The score is for Piano (p), Guitar (Gtr), and Violins (Vns). The guitar part has a 'pizz' (pizzicato) marking. The violin part has a 'Vns (pizz)' marking. The piano part has a 'p' marking.

Repeat Ad Lib-Cut On Cue

(SCAR
spears
mouse)

SCAR:
"Life's not
fair, is it?"

Measures 3, 4, and 5 of the Moderato section. The score is for Piano (p), Guitar (Gtr), and Violins (Vns). The piano part has a '+ Gyl figures' marking. The violin part has a 'Crash cym roll (Drums)' marking. The piano part has a 'p' marking.

Slow and languid

Measures 6, 7, 8, and 9 of the Slow and languid section. The score is for Piano (p) and Guitar (Gtr). The piano part has a 'p' marking. The guitar part has a 'Gtr' marking.

Measures 10, 11, 12, and 13 of the Slow and languid section. The score is for Piano (p) and Guitar (Gtr). The piano part has a 'p' marking. The guitar part has a 'Gtr' marking.

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 3

PRIDELANDS

[Rev. 4/7/98]

CUE: ZAZU: "Whenever he gets dirty you can take him out and beat him. Ha ha ha ha ..."

The first system of the musical score is for the cue "Whenever he gets dirty you can take him out and beat him. Ha ha ha ha ...". It features two staves: a treble staff for the Ethnic Flute and a bass staff for the Piano. The tempo is marked *mp* (mezzo-piano). The key signature has one sharp (F#). The Ethnic Flute part begins with a melodic line marked with fingerings 1, 1, 1, 2, 1, 3, 4. The Piano part provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues the cue. It features the same two staves: a treble staff for the Ethnic Flute and a bass staff for the Piano. The tempo is marked *Poco Rit.* (Poco Ritardando). The Ethnic Flute part continues with a melodic line marked with fingerings 5, 1, 6, 7, 1, 8. The Piano part continues with harmonic accompaniment, including a final cadence marked with a double bar line.

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 3A RAFIKI PAINTS SIMBA

[Rev. 6/1/99]

CUE: RAFIKI: "... Do you understand?" (*Turns upstage*)

Slow

Kbd 1 [Harp]

Kbd 2 [Vox]

Wood Flute

mp

p

Flute

ATTACCA

The musical score is written for Piano, Wood Flute, and Harp. It begins with a 'Slow' tempo marking. The piano part consists of two staves: Kbd 1 [Harp] and Kbd 2 [Vox]. Kbd 1 plays a simple harmonic line, while Kbd 2 provides a vocal-like accompaniment with long, sustained notes. The wood flute part enters with a melodic line, marked with a mezzo-piano (*mp*) dynamic. The piano part also includes a lower register line marked with a piano (*p*) dynamic. The score concludes with an 'ATTACCA' instruction.

NO. 4

GRASSLANDS

[Rev. 6/1/99]

CUE: RAFIKI: "... Simba!"

3x

BASS: (Last x only)

Zum zur

Flute (1st x only)

3rd x + perc.

Kbd 2

Mba 1, Kbd 3, Gtr [Kalimba], Berimbau

Kbd 1, Mba 2

(3rd x only)

(enter 2nd)

3x

SOP/ALTO:

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

TENOR:

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BS:)

zum zum zum zum Zum zur

* 3x

5A (SOP.) 6A 7A 8A

Wo - za mfan oh - wo - za Wo - za mfan - z oh - wo - za

(S/A:) Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(T:) Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

(B:) Ma - ma ye ma - ma ye ma - ma ye ma - ma ye

zum zum zum zum Zum zum

* NOTE: In the orchestra score and pit parts bars 5A through 5C do not exist as separate measures. They are incorporated into repeats of bars 5 through 8.

(SOP.): 5B 6B 7B 8B
Wo - za mfan oh - wo - za Wo - za mfan-a oh - wo - za

(S/A.):
Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(TEN.):
Wo-za wo-za mfan-a mfan-a wo

(T.):
Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BARI):
zum zum zum zum Zum zi

(BS.):
zum zum zum zum Zum

(SOP.): 5C 6C 7C 8C

Wo - za mfan oh - wo - za Wo - za mfan-a oh - wo - za

(S/A:)

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(TEN:)

la Wo-za wo-za mfan-a mfan-a wo-za

(T:)

Ma-ma ye ma-ma ye ma-ma ye ma-ma ye

(BARI:)

zum Wo-za wo-za mfan-a mfan-a wo-za

(BS:)

zum zum zum zum Zum zum



9. (SOP. :) 10 11 12

Wo - za mfan oh - wo - za Wo - za mfan - a oh - wo - za ma - ma ye

(S/A. :) Ma - ma ye ma - ma ye Wo - za mfan - a oh wo - za ma - ma ye

(TEN. :) (TENOR SOLI :) la Wo - za wo - za Wo - za mfan - a oh wo - za ma - ma ye

(T. :) Ma - ma ye ma - ma ye Wo - za mfan - a oh wo - za ma - ma ye

(BARI. :) la Wo - za wo - za Wo - za mfan - a oh wo - za ma - ma

(BS. :) zum zum Wo - za mfan - a oh wo - za ma - ma ye

+ Kbd 2 [Harp]

SOP/ALTO:
13 Bu-sa le li-zwe-bo 14 Bu-sa le li-zwe-bo 15 Bu-sa le li-zwe-bo 16 Bu-sa lom-hla-ba

TENOR:
Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

BARI/BASS:
um He um He um Bu-sa lom-hla-ba He

sim.

(S/A:)
* 13A Bu-sa ngo-tha-ndo-bo 14A Bu-sa ngo-tha-ndo-bo 15A Bu-sa ngo-tha-ndo-bo 16A Bu-sa lom-hla-ba

(T:)
Bu-sa ngo-tha-ndo-bo Bu-sa ngo-tha-ndo-bo Bu-sa ngo-tha-ndo-bo Bu-sa lom-hla-ba

(BS:)
um He um He um Bu-sa lom-hla-ba He

* NOTE: In the orchestra score and pit parts bars 13A through 16B do not exist as separate measures. They are incorporated into repeats of bars 13 through 16.

(S/A:) 13B. 14B. 15B. 16B. 17

Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

(T:) Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa le li-zwe-bo Bu-sa lom-hla-ba

(BARI/BS:) um He um He um Bu-sa lom-hla-ba He um Hem

Shakers

(S/A:) 18 19 20 21 22 23 24

He um Hem He um Hem He um Hem He um He

(T:) He um Hem He um Hem He um Hem He um He

(BARI/BS:) um Ham ya oh Ha He um Hem He um Hem He um Hem ya oh Ha He um Hem

NO. 4A CIRCLE UNDERSCORE

[Rev. 6/1/99]

CUE: MUFASA: "Look, Simba ..." (in clear)

Slowly

Flute

p

Guitar

Sigs. Kbd 3

Measures 1-4: Flute melody with piano accompaniment. Measure numbers 1, 2, 3, 4 are indicated above the staff.

Vln, Vla

(Gtr cont. sim)

Celli

Fl. Cl

p *mp*

Measures 5-8: Violin and Viola play a sustained note, while Cello and Flute/Clarinet play a melodic line. Measure numbers 5, 6, 7, 8 are indicated above the staff.

Violin

Kbd 2 (Harp)

mf

Pina. Vla, Vc

Measures 9-12: Violin and Piano/Harp play a melodic line. Measure numbers 9, 10, 11, 12 are indicated above the staff.

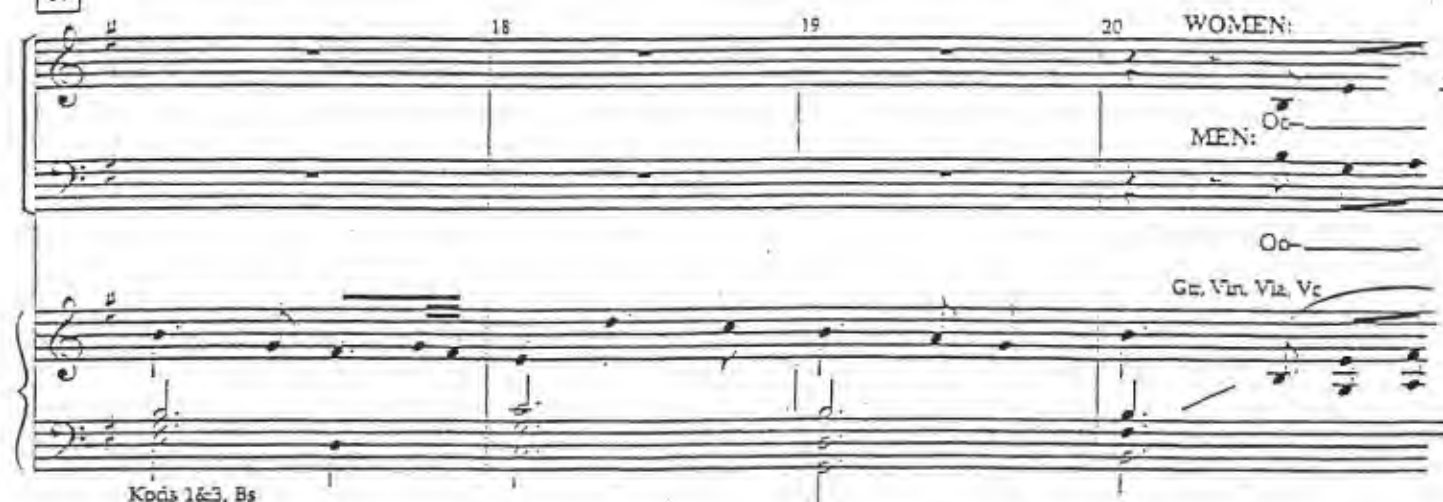
Guitar

mp

Measures 13-16: Guitar plays a melodic line. Measure numbers 13, 14, 15, 16 are indicated above the staff.

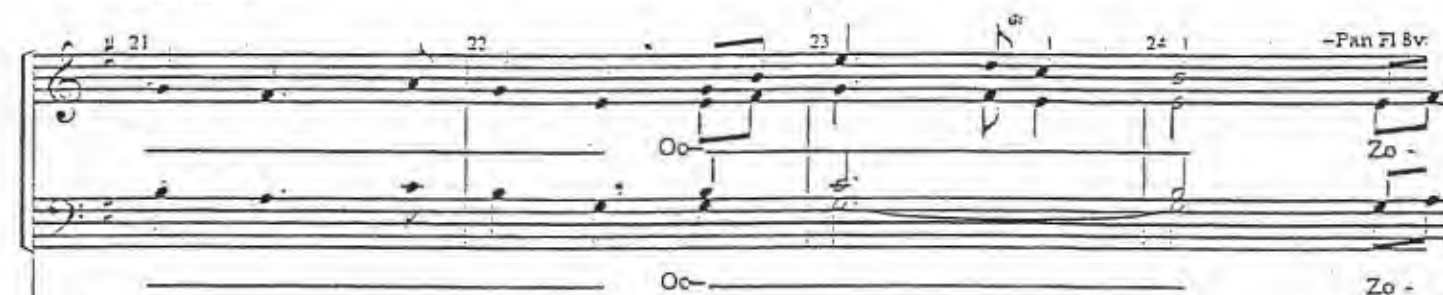
17

18 19 20 WOMEN:
MEN: Oo—
Oo—
Gr, Vln, Vla, Vc



Kbd 1&3, Bs

21 22 23 24 1 —Pan Fl Sv:
Oo— Zo—
Oo— Zo—



Kbd 2 [Harp]



25 26 27 28
bu - sa le li - hi - zwe — Le - li - zwe - i zwe
bu - sa - le li - hi - zwe — Le - li - zwe —



Kbd 1 [TLK Graveyard]

29 *Vln. sul E*

30 31 32

Log Drum

Kod 2 [TLK Graveyard]

+ Pop Boxes (ad lib) *pp mp pp*

Bs Pan Fl *p mp p*

Kod 1 [TLK Graveyard]

32 32B 32C

33 34 35

I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba

+Percussion

Flute

Drums etc.

Strings *p*

The musical score is written for Piano, Vocal, and Conductor. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I-ngo-nyamaneng - w'e na-ma ba-la".

Measure numbers 36, 37, 38, 39, 40, 41, 42, and 43 are indicated above the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, often with slurs and ties.

44 45 46

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

47 48

I - ngo - nya - ma neng - w'e na - ma ba - la I - ngo - nya - ma neng - w'e na - ma ba - la

49 *p* 50 *pp*

Horn *mf* *pp* *Viva*

mp

The musical score is written for Piano/Vocal/Conductor. It consists of three systems of staves. The first system (measures 44-46) features a vocal line with lyrics and a piano accompaniment. The second system (measures 47-48) continues the vocal line and piano accompaniment. The third system (measures 49-50) includes a horn part and a piano part. Dynamics include *mf*, *pp*, and *mp*. The tempo is marked *Allegro* at the beginning of the first system.

NO. 5 THE MORNING REPORT

[Rev. 8/26/99]

CUE: MUFASA: "Fire away!"

Recitative

ZAZU:

mp It's an hon-or and a priv-lege, a du-ty I per-form with due sense of de-cor-um and w-

Brass, Stgs

Brass

f

pride.

With de-fer-ence and great res-pect

ve-ry much the norm Plus a

- WWs

f

MUFASA:
"Yes, Zazu"

hint of sy-co-phany on the side. To lay be-fore my ru-ler all the

Violin solo

- Piano

MUFASA: "Yes, yes,
Zazu, get on with it!"

facts a-bout his realm To fill him in on all the beast-ly news In

MUFASA: "Zazu!
The morning report"

Presto

or-der that his ma-jes-ty stands stur-dy at the helm A-ware of all the fau-na's lat-est views.

Strings pizz.

ZAZU: "Yes sire
(business)
the morning rep'

16

Allegro a la Gilbert & Sullivan

17

18 ZAZU:

mf Chimps are go-ing ape, gir-afes

Kbd1 [Accordion]

sim.
mf

19 main a-bove it all,

20 E-le-phants re-mem-ber but just what I can't re-call,

21

A \flat

D \flat

22 Croc-o-diles are snap-ping up fresh of-fers from the banks,

23 Sh

B \flat

24 25

in - trest in my nest egg but I quick - ly said, "no thanks!" We

26 27 28

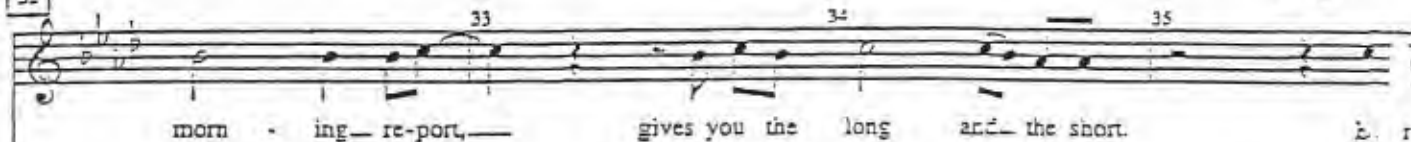
hav - en't paid the horn - bills and the vul - tures have a hunch not ev - ry - one in - vi - ted will be

29 30 31

com - ing back from lunch. This is the

Horns

32

*With a Cajun Feel*

42 (Dialogue) 43 44 45 ZAZU:

port. *p* The

A₇ *mp*

46 47 48

buf-fa-to have got a beef a - bout this sea - son's grass, Wart-hogs have been thwart-ed in at -

MUFASA:

mp Stay low to the ground.

G&S again

A₆ *p* sneakily *D₇*

49 50 51

tempus to save their gas. Flam - in-goes in the pink and chas-ing sec-re-ta-ry birds,

SIMBA: MUFASA:

Yeah, stay low! Shh, no: 2

D7 Bb

52 53 54

saf-fron is this sea-son's col-or seen in all the herds. Mov-ing down the rank and fil

sound. Take it slow,

Eb C+

55 near the bot-tom rung, 56 far too ma-ny beet-les are quite 57 frank - ly in the

one more step then

Brass

C D \flat E \flat

Accel. 58 dung. 59 ** MUFASA: "Ha ha ha." Faster AWK!!!

** pounce! SIMBA: This is the

gliss.

60

61 62 63

morn - ing - re - port, — gives you the long and — the short. Ev -

With a Cajun Feel

f E^b A⁷

64 65 66 67

grunt, roar, — and snort, — not a tale I dis - tort on t

E^b F^b

68 69 70 71 MUFASA:

morn - ing — re - port. — ZAZU: This is

G^b G^b G^b

72

73 74 75

morn - ing - re - port, — gives you the long and — the short. Ev - 'ry

Clar.

f E \flat A \flat

76 77 78

grunt, roar, — and snort, — not a tale I — dis - tort —

Horns, Trns

E \flat F \flat

79 80 81

On the morn ing re pe

Brass

fp *fp* *fp*

(Rip)

G \flat C \flat G \flat G \flat A \flat

82 83 84

Tutti

ff

Kbd 2, Clar

(A \flat) *f*

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 5A

SCAR'S CAVE

[Rev. 6/24/98]

CUE: ZAZU: "... Then you can chase those slobbering, mangy, stupid poachers from dawn until dusk."

The musical score is written for Piano/Vocal/Conductor. It features a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems, each with a repeat sign at the beginning. The first system includes parts for Horn (1), Tbn (p), Cellos, Bs Cl., Kbd 2 (p), Kbd 1 (p), and 8th notes. The second system includes parts for Horn (5), Tbn (p), Cellos, Bs Cl., Kbd 2 (p), Kbd 1 (p), and 8th notes. The score is written in a standard musical notation style with various musical symbols and dynamics.

NO. 6 LIONESS CHANT

[Rev. 8/26/99]

CUE: SCAR: "... And remember: it's our little secret."

Tempo

$\text{♩} = 105$

A

B

SOPRANOS/ALTOS:

Ah Ha Hayi

Kbd 2

1 (S/A:) 2 3 4

— (ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba, ah ha

TENORS:

zi-nge-la - si-yo zi-nge - la-ba-ba,

Shakers

(S/A:) 5 6 7 8

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba ah ha—hayi—

ALTO:

zi-nge-la - si-yo zi-nge - la-ba-ba

(T:) zi-nge-la - si-yo zi-nge - la-ba-ba

(S/A:) 9 10 11 12

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si-yo zi-nge - la-ba-ba ah ha—hayi—

(A:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge - la-ba-ba,

(T:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge - la-ba-ba,

(S/A:) 13 14 15 16

(ya) Hayi— (ya) Hayi— (ya) Hayi— we ba-ba zi-nge-la - si-yo zi-nge-la-ba-ba, we na

(A:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - baba zi-nge-la-ba-ba,

(T:) Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge-la-ba-ba

BARITONES:

Hum oh Hayi (ya) Hayi— (ya) Hayi— zi-nge-la - si-yo zi-nge-la-ba-ba

17 18 19 20

zi-nge-la - si-yo zi-nge-laba-ba, we ba-ba zi-nge-la - si-yo zi-nge-laba-ba, we

zi-nge-la - si-yo zi-nge-laba-ba, we ba-ba zi-nge-la - si-yo zi-nge-laba-ba, w

zi-nge-la - si-yo zi-nge-laba-ba zi-nge-la - si-yo zi-nge-laba-ba

zi-nge-la - si-yo zi-nge-laba-ba zi-nge-la - si-yo zi-nge-laba-ba

21 22 23

zi - nge - la - si - yo zi - nge - la - ba - ba we ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba we ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba zi - nge - la - si - yo

zi - nge - la - si - yo zi - nge - la - ba - ba zi - nge - la - si - yo

Piano accompaniment staves for measures 21-23.

24 25 26

zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la Tha Tha Tha

zi - nge - la - ba - ba Hi ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la Tha Tha Tha

zi - nge - la - ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la

zi - nge - la - ba - ba s'qhu - be - ke - ni - si - yo zi - nge - la

Piano accompaniment staves for measures 24-26.

3x

SOPRANO:

Tha-tha ma-ma we-le 28 tha-tha 29 tha-tha ma-ma we-le 30 zi-nge-la-ba-

Tha-tha ma-ma we-le tha-tha tha-tha ma-ma we-le zi-nge-la-ba-ba

ALTO:

we-lel' - le we-lel' - le we-le zi-nge-la-ba-ba

TENOR:

we-lel' - le we-lel' - le zi-nge-la-ba-ba

BARI/BASS: (2nd and 3rd x only)

(Enter 1st X)

hem hem hem hem - ay hem hem hem hem - ay

Shakers

Djembe

2 SOPRANOS:

27A 28A 29A 30A

(SOPRANOS:) Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba u - ye -

Tha - tha ma - ma we - le tha - tha tha - tha ma - ma we - le zi - nge - la - ba - ba

(A:) we - lel' - le we - lel' - le we - le zi - nge - la - ba - ba

(T:) we - lel' - le we - lel' - le zi - nge - la - ba - ba

(B:) hem hem hem hem - ay hem hem hem hem - ay

(2 SOPR:) 31 32 33 34

ye ————— ni-bo u-y

(S/A:) Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:) u-ye - ye ————— ni-bo

(Tr:) Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem-ay hem hem hem hem - ay

(2 SOPS:) 35 36 37 38 2
ye ————— woa u-ye — ye ni-bo Hayi Hayi Hayi u-ye —

(S/A:) 2
Hem Hem Hem Hem Hem Hem Hayi Hayi Hayi

(2 TENS:)
u-ye — ye ————— woa u-ye — ye ni-bo

(T:)
Hem Hem Hem Hem Hem Hem Hem Hem

(B:) 2 2
hem hem hem hem - ay hem hem hem hem - ay

Piano accompaniment: The piano part consists of two staves, treble and bass. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The piano part provides harmonic support for the vocal lines.

(2 SOPS:) 39 40 41 42

ye ni-bo

(S/A:) Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

(2 TENS:) u-ye - ye ni-bo

SINGER TEN:

Tha-tha ma-ma we-le tha-tha Tha-tha ma-ma we-le zi-nge - la-ba - ba

(T:) Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem - ay hem hem hem hem -

(2 SOPS:) 43 ye ————— woa u-ye — ye ni-bo 45

(S/A:) Tha - tha ma-ma we-le woa u-ye — ye ni-bo

(2 TENS:) u-ye — ye ————— woa u-ye — ye ni-bo

(SINGER TEN:) Tha - tha ma-ma we-le Hem woa u-ye — ye ni-bo

(T:) Hem Hem Hem woa u-ye — ye ni-bo

(BARI:) Hem Hem Hem woa u-ye — ye ni-bo

(BS:) hem hem hem hem hem hem

"The Kill" [& LIONESSES—High African ululating]

(SOLO TEN:) 46 (sound) 47 48 49 50

Ho lo-lo mam' ee Ho-lo-lo - mam' ah he, ah he, ah he Ho-lo-lo - mam' he-lel' - le he

(S/A:) Hem Hem Hem Hem Hem Hem Hem Hem

(T:) OPT Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem hem hem hem hem

Tutti Perc.
ff ad lib

(SOLO TEN:) 47A 48A 49A 50A

leh-eh-eh - eh Ho - lo-lo - mam' ah-ha ah - hayi ah-hayi ah hayi ah Ha

(S/A:) Hem Hem Hem Hem Hem Hem Hem Hem

(T:) Hem Hem Hem Hem Hem Hem Hem Hem

(B:) hem hem hem hem hem hem hem hem

(SOLO TEN:) [Bula] - um - tha - ka (thi) *short*

51 hayi ah hayi Ho-lo-lo - mam' ah-hem ah - hem ah-hem ah - hem *short*

(S/A:)

Hem Hem Hem Hem Hem Hem Hem *short* ah ba hayi

(T:)

Hem Hem Hem Hem Hem Hem Hem *short*

hem hem hem hem hem hem hem

(S/A:)

55 - (ya) Hayi - (ya) Hayi - (ya) Hayi - we ba-ba zi-nge-la si-yo zi-nge-la ba-ba, ah ha hayi -

(T:)

Hum oh Hayi (ya) Hayi - (ya) Hayi - zi-nge-la si-yo zi-nge-la ba-ba

(B:)

Hum oh Hayi (ya) Hayi - (ya) Hayi - zi-nge-la - si-yo zi-nge-la ba-ba

Percussion tacet to end

(S/A:) 59 60 61 62

- (ya) Hayi — (ya) Hayi — (ya) Hayi — we ba-ba zi-nge-la si-yo zi-nge-la ba-ba, we

(S/A:) Repeat until cut under dialogue 63 64 65 66

zi-nge-la si-yo zi-nge-la ba-ba, we ba-ba zi-nge-la si-yo zi-nge-la ba-ba, we ba

ON CUE FROM CONDUCTOR:

Slower

SARABI & LIONESSES:

67 (turn) 68

So, where is this "real-ly cool" place?

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 6A BUSA UNDERSCORE

[Rev. 4/1/98]

CUE: YOUNG SIMBA: "No! Not Zazu."

Joyfully

WW, Kbd

mf Sigs pizz mp

Cut on cue

2 Vins soli, Kod 1

WW, Kod 1

PIANO / VOCAL / CONDUCTOR

-1-

THE LION KING

NO. 7

I JUST CAN'T WAIT TO BE KING

[Rev. 6/1/99]



CUE: SIMBA: "Not the way I see it."

(J = 108) Kbd 1 [Kalimba]

The musical score is arranged in five systems. The first system (measures 1-6) features a Kalimba (Kbd 1) melody in the treble clef, a Bass line in the bass clef, and Drums. A dynamic marking of *sfz* is present. The second system (measures 7-12) includes vocal parts for Women and Men, with a Harp (Hem.) accompaniment. The third system (measures 13-16) features an Accordion/Flute (Kbd 1) melody and a Harp (Hem.) accompaniment. The fourth system (measures 17-20) includes a vocal line for Simba and a Harp (Hem.) accompaniment. The fifth system (measures 21-24) features a piano accompaniment with a *Csus4* chord and a melodic line. The score is written in 4/4 time with a tempo of 108 beats per minute.

Measures 1-6: Kalimba (Kbd 1) melody, Bass, Drums. *sfz* dynamic.

Measures 7-12: WOMEN: and MEN: vocal parts, Harp (Hem.) accompaniment.

Measures 13-16: Kbd 1 [Accordion], Flute melody, Harp (Hem.) accompaniment.

Measures 17-20: SIMBA: vocal part, Harp (Hem.) accompaniment.

Measures 21-24: Piano accompaniment, *Csus4* chord.

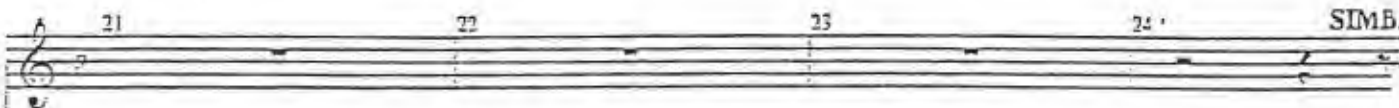
17



ZAZU

MEN:

Hem.



SIMB.



Hem.

Hem.



25

26 27 28

gon-na be— the mane— ev - ent— like no king was— be - fore— I'm

Hem.

29 30 31 32

brush-ing up— on look-ing down,— I'm work-ing on— my roar! ZAZU:

Thus

Hem. Hem.

B \flat F

33 34 35 36

Oh I

far a ra - ther un - in - spir - ing thing.

WOMEN:

mp Ha! Ha! Ha! Ha! *f* Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

Gm C

37 38 39 40 41 42

just can't— wait to be king! No one sa

MEN: !

Hem. Hem.

B \flat C F

ZASU: "When I said that I --"

ZASU: "What I meant
was that the--"

43

do this,

no one say-ing

NALA:

No one say-ing be there,--

Hoo - oo - wah.

Hoo - oo - wah.

(-Tons)

Hoo - oo - wah.

Hoo - oo - wah.

B \flat

Gm7

ZASU: "What you don't
realize is that sometimes --"

ZASU: "Now see here!"

47

48

49

50

stop that,

no one say-ing see here.---

no one say-ing see here.---

Hoo - oo - wah.

Hoo - oo - wah.

Violins

C/E

F

51 BOTH: 52 53 ZASU: "That's definitely out!" 54 SIMBA: 55 56

Free to run a-round all day. Free to do it all my-

B \flat F/A Gm B \flat C

57 58 58A 58B

way.

MEN: Hem. Hem.

Fl. Cl.

59 60 60A

MEN: Hem.

gliss.

TRICKSTERS

61 W.W. Knd 2 (cont.) 62

Violins

8ve

63

64

(8ve)

(Temple Block Fill)

65

66

(8ve)

67

68

(8ve)

(Conga Fill)

(Sue)-----

Musical score for measures 69-72. The score is written for piano and vocal/conductor. Measure 69 has a treble clef and a key signature of one flat. Measures 70-72 have a bass clef. The piano part features a series of chords in the right hand and a melodic line in the left hand. The vocal part is indicated by a dashed line above the staff.

Musical score for measures 73-76. The score is written for piano and vocal/conductor. Measure 73 has a treble clef and a key signature of one flat. Measures 74-76 have a bass clef. The piano part features a series of chords in the right hand and a melodic line in the left hand. The vocal part is indicated by a dashed line above the staff.

Musical score for measures 77-80. The score is written for piano and vocal/conductor. Measure 77 has a treble clef and a key signature of one flat. Measures 78-80 have a bass clef. The piano part features a series of chords in the right hand and a melodic line in the left hand. The vocal part is indicated by a dashed line above the staff. The measure number 80 is followed by the text "ZAZ".

Musical score for measures 81-84. The score is written for piano and vocal/conductor. Measure 81 has a treble clef and a key signature of one flat. Measures 82-84 have a bass clef. The piano part features a series of chords in the right hand and a melodic line in the left hand. The vocal part is indicated by a dashed line above the staff. The measure number 81 is followed by the text "think it's time that you and I — ar - ranged a heart to heart. —". The measure number 82 is followed by the text "mp". The measure number 83 is followed by the text "Kod 1".

Swing 8ths

NALA:



Kings don't need ad - vice — from lit - tle horn - bills for a start —

ZAZU:

If



Straight 8ths

89

90

91

92



this is where the mon - ar - chy — is head - ed, count me out! Out of

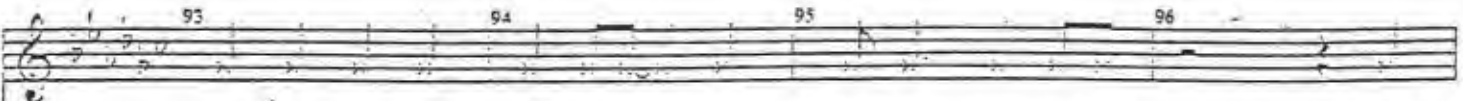


93

94

95

96



ser - vice out of Af - ri - ca. — I would - n't hang a - bout! This



SIMBA:

O

child is get - ting wild - ly out of wing.

WOMEN:

Ha! Ha! Ha! Ha! Ha!

MEN:

Ha! Ha! Ha! Ha! Ha!

WW, Vins

Swing 8ths

just can't — wait to be king. —

Percussion

109

WOMEN:

110 111 112

Ay - ay ee - oh Ay - ay ee - oh

MEN:

Hem. Hem.

C/G G G C/G D/G

G

113 114 115 116 SIMBA:

Ev - ry - bo - dy

Ay - ay ee - oh Ay - ay

Hem. Hem. wah

G C/G G G

Λ

117

(SIMBA:)

118

119

120

look left.

NALA:

Ev-'ry-where

Ev-'ry-bo-dy look right

Orch.

Am

(SIMBA:)

121

122

123

124

look I'm—

stand-ing in the

spot - light!—

Let

(NALA:)

stand-ing in the

spot - light!—

Let

ZAZU:

Not yet!

CHORUS:

Let

BASS OPT. thru m.135

ww

D/F#

D

G

125 126 127 128

ev - 'ry crea - ture go — for broke — and sing, let's

ev - 'ry crea - ture go — for broke — and sing, let's

(+Brass)

ev - 'ry crea - ture go — for broke — and sing, let's

C, G/B Am C, D

129 130 131 132

hear it in — the herd — and on — the wing, it's

hear it in — the herd — and on — the wing, it's

hear it in — the herd — and on — the wing, it's

C G/B Am C D

133 134 135 136

gon - na be — king Sim - ba's fin - est fling! Oh I

gon - na be — king Sim - ba's fin - est fling!

gon - na be — king Sim - ba's fin - est fling!

C G/B Am C D IV

137 138 139 140

just can't — wait to be king. NALA: Oh he

C D G C/G G

141 142 143 144 SIMBA:

Oh I

just can't wait to be king!

C D G C/G G

145 146 147 148 149

just can't wait... to be

NALA:

just can't wait... to be

to be

to be

C D

king! king! king! king! king!

150 151 152 153

G C/G G

The musical score is for measures 150 through 153. It features five vocal staves and a piano accompaniment. The vocal parts are in G major and have lyrics 'king!' repeated across the measures. The piano part includes a melody in the right hand and chords in the left hand, with specific chord markings 'G' and 'C/G G' indicated. The piano part also includes a bass line with eighth notes.

THE LION KING

[Rev. 6/1/99]

(Lights up)

SIMBA &
NALA:
"Wno222 .

(w/ geyser)
 This is it.
 We made it."
 NALA:
 "Whoa22

1 2 3
 p
 Horns
 Slowly
 misterioso
 8pc
 Safety
 Elec. Gr.
 pp
 (Fade Under HYENA Laughter)

NO. 9

CHOW DOWN

[Rev. 11/4/98]

CUE: SHENZI: "Hey! Who you callin' 'oopid-stay?'"

Freely

1 BANZAI: 2 SHENZI: 3 BANZAI: ED: Hu

He called us slob-ber-ing! Said we were man-gy! Did I hear stu-pid

4 B & S: 5 BANZAI: 6 SHENZI:

Tell us a-gain-gee It's so in-cre-di-ble That you're so rude

7 BANZAI: 8 B & S: 9 B, S, & ED: ZAZU: "Oh my-r
Look at t
It's time to

When you're so e-di-ble When you are food.

Piano / Vocal / Conductor

BANZAI: "Not so fast, food."

SHENZI: "How about
some take out?"

BANZAI: "How about
the birdy broiler?"

ZAZU: "Oh no! Not
the birdy broiler!"

YOUNG SIMBA: "Zazu!" [Rev. 11/4/98]

SHENZI: "What's the hurry?"

Suck around for dinner.
(Dialogue continues)

Chow Down

Safety

10 11 12 13 14

slow gliss

ON CUE:
Wd BK

CUT ON CUE

cresc. on cue

lunga

15 CUE TO CONTINUE:
BANZAI: "Time to chow down."

Accel.

Ritard

ALL 3:

Accel.

Chow down

Kod 1 (Grungeroni)

Electric Guitar

mp

cresc.

18

19 Rock and Roll Tempo

20

ED: (Rock 'n Roll screech)

Ch - ch - ch - ch - chow down

Ow!

Dms

Ac

p

p

21 SHENZI: 22 23 BANZAI:

I'm chomp-in' at the bit, ba - by. My sto-mach's on a

Kbd 3 & Stgs

sub p

24 B & S: 25 ED: 26 B & S:

growl, son— Chow down! Heh! Heh! Heh! Heh! Heh! Heh! Chow down

Kbd 1 (Hammond)

(8va) *loco* *ff* Kbd 1 (Hammond)

ED: Hoo Hah Hah Hoo Hah Hah Hoo Hah Hah Hah Hoo!

27 28 29

B & S: You both been in - vi - ted on.

Vc

Kbd 3 & Stgs

sub p

30 7 31 32

a date. Two cours - es hand-ed to us on a plate, We'll

(8w) Kbd 1 (Hammond) loco

33 34 35

ED: huh — huh — huh —
B, S: See - ing you're al - read -

36 37 38

y toast - y brown. Yeah!

ALL 3: (B & E on top notes, S on lower)
Chow down!

Horns, WW *f*

(B & E on top
note, S on lower)

ED: (Rock 'n Roll screech)

39 40 41 42

Ch-ch-ch-ch-chow down

Homa

Vz

43

Straight Rock & Roll

BANZAI:

SHENZI:

Your ribs are look-ing so tasty

Such chew-y lit-tle

(G= fill) - Tons

p

46 47 (to 50) 50

B & S:

ED sings the riff ad lib

SHENZI

chops. chums Eat up! Wa Wa ow!

f

Tons

51 52 53 B & S:

was - n't it her mom who ate — your dad? — And hav - ing par - ents eat - en

Horns

Trns

p

54 55 56

makes us mad. — We're gon - na set - tle up the score — a tad We've nev -

fff

Hrs. Marimba

Srs (trem.)

Run shot

57 58

er had — a snack — of such — re - nown —

ED:

huh — ow!

59 60 61

Chow down!

Ow - ow!

Aah!

uh

Strings

Ve

82 Allegro Diabolico

This musical score is for the piece 'Allegro Diabolico', starting at measure 82. It is written for Piano, Vocal, and Conductor. The score is divided into four systems, each containing three staves (Vocal, Piano Right Hand, and Piano Left Hand).
- **System 1 (Measures 82-83):** The vocal line has a long note in measure 82 and a half note in measure 83. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 'pizz' (pizzicato) marking in the left hand.
- **System 2 (Measures 84-85):** Similar to the first system, with vocal notes and piano accompaniment. Measure 85 includes a '(To 89)' marking.
- **System 3 (Measures 89-90):** This system contains more complex piano accompaniment with sixteenth-note runs in the right hand and chords in the left hand. The vocal line has notes in measure 89.
- **System 4 (Measures 91-92):** The vocal line has notes in measure 91. The piano accompaniment continues with intricate patterns in the right hand and chords in the left hand.

93 94 (to 97) 97

93 99

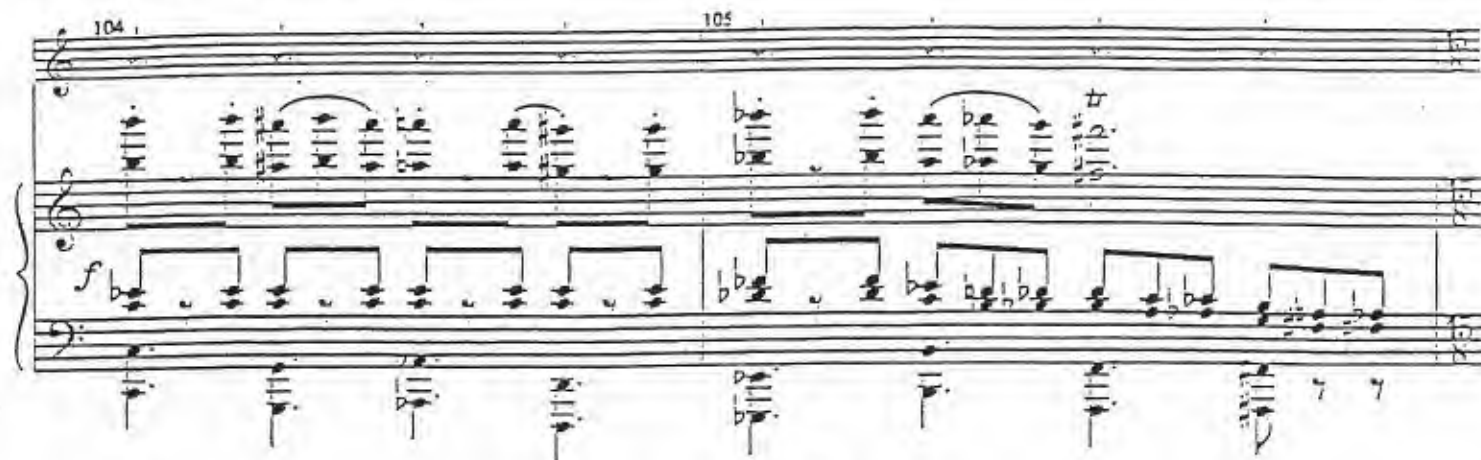
100 101

102 103

+Fl. Cl Bva

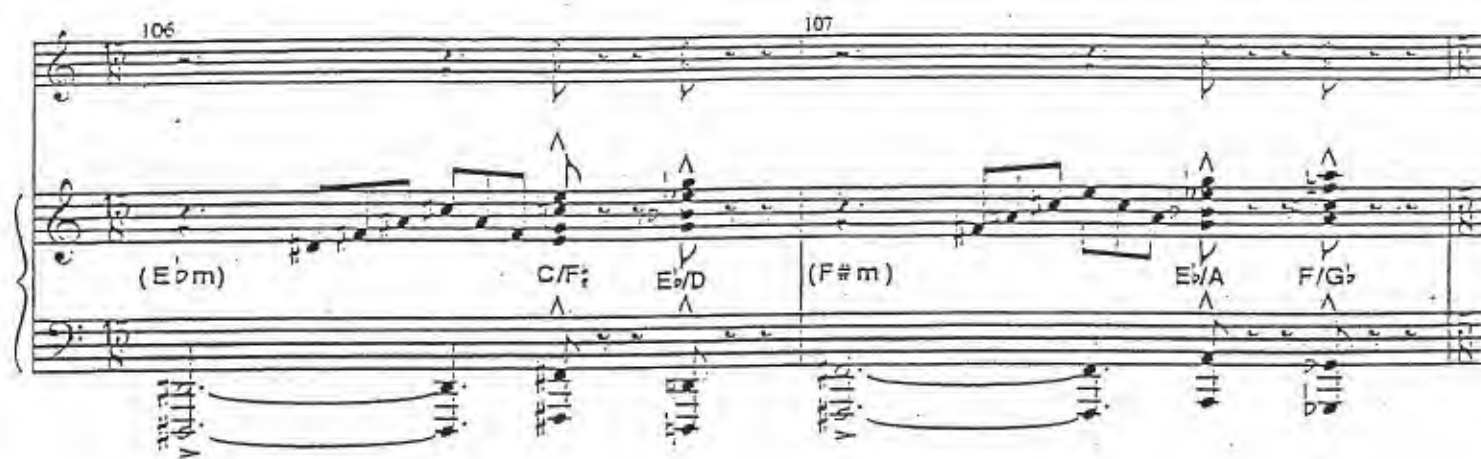
mf

104 105



106 107

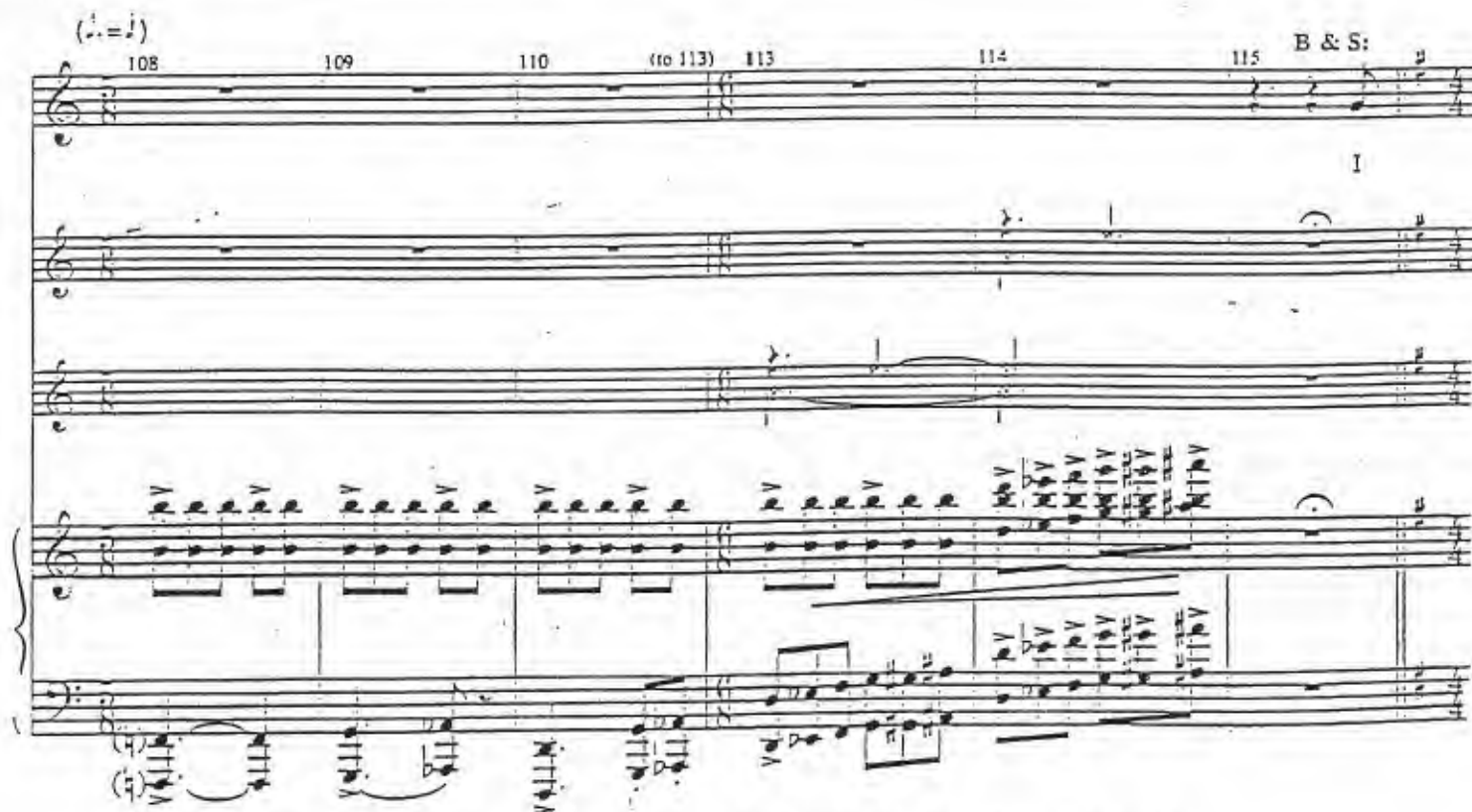
(Ebm) C/F# Eb/D (F#m) Eb/A F/Gb



(♩ = J)

108 109 110 (to 113) 113 114 115 B & S:

I



Freely

116 117

think we should be - gin the meal — from scratch. — so

p Am

118 119 120

ma - ny jui - cy seg - ments to de - tach. — Be good as gold for you're.

SHENZI: "Here kitty, kitty."

(MUFASA's entrance)

121 122 123 124

— as good — as carved — we're starved!

(+ Tom roll)

C7

Gtr. fill ad lib, then
Pno. fill ad lib

ON CUE:
Ad lib - Bass Drum &
Percussion (Opera Gongs)

BEFORE NO.9A "THEY LIVE IN YOU"

[Rev. 6/1/99]

CUE: NALA: "I thought you were very brave."

Freely

Bass drum on cue

Bass Pan Flute on cue

ad lib

Bs Clar Solo

Horn

Gong scrape

Kods

p *mf* *p*

Slow March

Viola

Kod 1 (Harp) (+Marimba)

-Cello, Bs

Vln solo

(b)

13 Gr. Cl Bvb 14 15 16

Kbd 1 [Harp]

16A Rall. 16B 16C

Viola

A Tempo

Wood Flute 17 18 19 20

Horns

Gr. Viola

Cello

Poco Rit.

21 22

NO. 10 **THEY LIVE IN YOU**

[Rev. 6/1/99]

CUE: MUFASA: "Come here, son."

Spiritually ($\text{♩} = 112$)

Musical score for the piano introduction of "They Live in You". The score is in G major (one sharp) and 4/4 time. It begins with a piano (p) dynamic. The melody is played in the right hand, starting on a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a steady accompaniment of eighth notes. The score is divided into four measures, each containing a measure number (1, 2, 3, 4) above the staff.

YOUNG SIMBA: "Dad? ..."

Musical score for Young Simba's vocal entry. The score is in G major and 4/4 time. The melody is played in the right hand, starting on a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a steady accompaniment of eighth notes. The score is divided into four measures, each containing a measure number (5, 6, 7, 8) above the staff.

CHORUS:

Musical score for the chorus of "They Live in You". The score is in G major and 4/4 time. The melody is played in the right hand, starting on a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a steady accompaniment of eighth notes. The score is divided into four measures, each containing a measure number (9, 10, 11, 12) above the staff. The lyrics "I-ngo-nya - ma neng-w'e na-ma ba - la" are written below the melody.

13

MUFASA:

14 15 16

Night and the spir - it — of life cal - ling

17 18 19 20

ma-mc-la. And a

WOMEN:

Oh Oh I - yo Oh Oh I - yo

21 22 23 24

voice, with the fear of a child — ask - ing

Cl, Vla, Vc, Kb2

25 26 27 28

Oh—ma-mt-la

WOMEN:

Oh Oh I-yo Oh Oh I-yo



(Dialogue)

29 30 31 32

Cl, Kbd 2



33 34 35 36

Wait, there's no moun-tain too great, hear these

FULL ENSEMBLE:
echo

Wait, wait, wait, wait...

Brass

mf

37 38 39 40

words and—have faith, oh— have faith.

WOMEN:

Oh Oh I - yo Oh Oh I - yo

Congas

41 42 43 44 3

WOMEN:

He - la hey ma me - la He - la hey ma me - la He - la hey ma me - la He - la

+ MEN:

cresc.

They live in yo

45 46 47 48

they live in me, they're watch-ing

He - la hey ma me la He - la He - la hey ma me la He - la

Stgs

mf D A E

49 50 51 52

er ev - 'ry thing we see, in ev - 'ry crea -

He - la hey ma me la He - la He - la hey ma me la He - la

ture in ev - 'ry star

He - la hey ma me la He - la He - la hey ma me la

D A E F#m E

D A E

Chorus lyrics: er ev - 'ry thing we see, in ev - 'ry crea -

Verse lyrics: He - la hey ma me la He - la He - la hey ma me la He - la

Bridge lyrics: ture in ev - 'ry star

Chorus lyrics: He - la hey ma me la He - la He - la hey ma me la

Chord progression: D A E F#m E

Chord progression: D A E

56 57 58

in your — re - flec - tion they live in you.

He - la

Cym
p

Aadd⁹/C:

D

59 60 61 62

They live

mf

p

63

you,— they live in me,— they're watch-ing ov

He-la hey ma me— la He-la He-la hey ma me— la He-la

mf

f D A E

67 68 69 70

er ev - 'ry thing we see,— in ev - 'ry crea -

He-la hey ma me— la He-la He-la hey ma me— la He-la

D A E F#m E

ture in ev - 'ry star

He - la hey ma me - la He - la He - la hey ma me - la

in your re - flection they live in you

He - la

Aadd⁹/C₂ D

The musical score is for a song titled "They Live In You". It is a Piano/Vocal/Conductor score, page 9 of the manuscript. The score is written in G major (one sharp) and 4/4 time. It features three systems of music. The first system contains measures 71-73, with lyrics "ture in ev - 'ry star". The second system contains measures 74-76, with lyrics "He - la hey ma me - la He - la He - la hey ma me - la". The third system contains measures 77-79, with lyrics "in your re - flection they live in you" and "He - la". The piano accompaniment includes chords D, A, and E in the first system, and Aadd⁹/C₂ and D in the third system. The vocal line has various melodic lines and rests.

4 Times - Fade out

The musical score is written for piano, vocal, and conductor. It consists of three systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system features flute parts and piano accompaniment. The third system continues the piano accompaniment. The score is marked with a piano (p) dynamic and includes measures 78, 79, and 80. The lyrics are: I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la. The flute parts are labeled 'Flute 1st & 2nd x's' and 'Flute 3rd x'. The piano part is marked with a piano (p) dynamic.

78 79 80

I-ngo-nya - ma neng-w'e na-ma ba - la I-ngo-nya - ma neng-w'e na-ma ba - la

Flute 1st & 2nd x's

Flute 3rd x

p

PIANO / VOCAL / CONDUCTOR

THE LION KING

NO. 10A BACK TO GRAVEYARD

[Rev. 6/1/99]

Music score for "Back to Graveyard" (No. 10A), featuring various instruments and vocal parts.

Key Elements:

- Top Staff:** Kbd L. Strings, Safety (Out on either bar), Gu (Feedback FX), Wood Flute.
- Middle Staff:** Wood Flute, (+Str's), (+Trem Str's), (+Brass).
- Bottom Staff:** Horn, (+Bs Clar).

The score includes musical notation for melody, harmony, and rhythm, with dynamic markings such as *p* (piano) and *f* (forte). The tempo is marked with a 4/4 time signature.

NO. 11

BE PREPARED

[Rev. 6/1/99]

CUE: SCAR: Precisely.

1 SCAR: 2 3 4 5

I nev-er thought hy-e-nas es-sen-tial; they're crude and un-speak-ably plain.

S/A:

T/B:

Ee Ee

Bs. Pan Flute & Log Drum

sfp *f* *mp*

6 7 8 9 10

May-be they've a glimmer of po-ten-tial if al-lied to my vision and brain.

Ee Ee

(- Violins)

11 12 13 14

Hem— Hem— Hem— Hem—

15 16 17 18

know that your pow'rs— of re - ten-tion are as wet as a wart-hog's back - side. But

mp
Bs Clar, Xbd (Bar)

19 20 21 22

thick as you are— pay at - ten-tion! My words are a mat-ter of pride. It

The musical score is written for Piano, Vocal, and Conductor. It consists of three systems of staves. The first system (measures 11-14) features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system (measures 15-18) includes lyrics and a piano accompaniment with a melodic line. The third system (measures 19-22) also includes lyrics and a piano accompaniment with a melodic line. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is marked with a mezzo-piano (*mp*) dynamic.

23 24 25 26

clear from your va-cant ex - pres-sions— the lights are not all on up - stairs.

Oo— Huh huh huh Oo— Huh huh huh

Oo— Huh huh huh Oo— Huh huh huh

27 28 29 30

we're talk-ing kings and suc - ces-sions; e - ven you can't be caught un-a - wares! So pi

S/A: Huh huh huh Huh huh huh Huh Ee ee ee ee ee ee ee

T: Huh huh huh Huh huh huh Huh Ee ee e

B: Huh huh huh Huh huh huh Huh

f

31 32 33 34

part for the chance of a life-time, be pre-pared for sen-sa-tion-al news. A

S/A:

T/B:

Ah

Ah

p

SHENZI:

SCAR:

35 36 37 38

shin-ing new e-ra is tip-toe-ing near-er. And where do we fea-ture? Just lis-ten to teach-er! I

Ah

Ah

Hem

Hem

Hem

Hem

39 40 41 3 3 42

know it sounds sor - did, but you'll be re - ward - ed when at last I am giv - en my dues and in

Huh huh huh huh huh huh huh huh huh huh huh huh huh huh

Ah

mp

43 44 45 46

jus - tice de - li - cious - ly squared, be pre - pared!

huh huh huh huh huh Be Pre - pared!

Ah Be Pre - pared!

f

Kod 3

47 *pp* (Dialogue)

48 49 50

51 52 53 54

55 Ooh ha ha ha Ooh ha ha ha

p *mf* *p*

59 60 61 62 HYENAS:
ha ha ha ha ha It's
It's

f

63 64 65 66

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

great that we'll soon be con-nec - ted with a king who'll be all time a-dored.

mf

67 68 69 70

course, Quid Pro Quo, you're ex - pec-ted to take certain du-ties on board.

Hem— Hem— Hem— Hem—

Hem— Hem— Hem— Hem—

p

71 72 73 74

fu - ture is lit - tered with priz - es, and though I'm the main ad - dres - see, the

Oo Oo Oo Oo

Gu, Ton, Vo

75 76 77

point: that I must em - pha - size is: you won't get a sniff with - out me!

Oo Wah Wah

(HYENAS cackle)

Poco accel.

78 79

The musical score is written for Piano, Vocal, and Conductor. It consists of several systems of staves. The first system (measures 71-74) features a vocal line with lyrics 'fu - ture is lit - tered with priz - es, and though I'm the main ad - dres - see, the' and piano accompaniment with vocalizations 'Oo'. The second system (measures 75-77) continues the vocal line with lyrics 'point: that I must em - pha - size is: you won't get a sniff with - out me!' and piano accompaniment with vocalizations 'Oo Wah Wah'. The third system (measures 78-79) is marked '(HYENAS cackle)' and 'Poco accel.', featuring a piano part with many sixteenth notes and vocalizations 'V'. Measure numbers 71, 72, 73, 74, 75, 76, 77, 78, and 79 are indicated above the staves.

DANCE**Più mosso**

80 (-Hi offbeat 8ths) 81 82 (Toms & Timbales) 83

(+Smash the mirror)

fff

(Jungle Screams)

Agogo (+Drum/Bongo/Conga wild groove) 84 85 continues 86 87

Timbales

(Jungle Screams)

Kod2 & Sigs Scratches

Grunge metal perc.

88 89 90 91 (+WW, Hrs, Toms)

ff Mar. Gtr, Pno, Syn Bs, Bs

92 (Toms, Vc)

(- Guitar solo)

94 WW. Sigs (+Hn)

95

96 Marimba

97

98

99 Piccolo

100

101

102

103

fff Tutti

sfp *molto*

104 Perc 1 (Timbales) 105 Perc 2 (Djembe)

106 Perc 1 (Timbales) 107 Perc 2 (Djembe) Crash

108 Cl. Pn 109 110

The musical score is divided into three systems. The first system (measures 104-105) features Perc 1 (Timbales) and Perc 2 (Djembe). The second system (measures 106-107) features Perc 1 (Timbales), Perc 2 (Djembe), and a Crash. The third system (measures 108-110) features Cl. Pn. The score is written for Piano, Vocal, and Conductor. The piano part is in the bass clef, and the vocal part is in the treble clef. The conductor part is in the treble clef. The percussion parts are in the bass clef. The clarinet/piano part is in the treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

111 112 (To 128)

So pre -

So pre -

So pre -

128 129 130 131

pare for the coup of the cen - t'ry, be pre - pared for the mur - ki - est scam. Me -

pare for the coup of the cen - t'ry Oo La la la

pare for the coup of the cen - t'ry Oo La la la

Strings

Marimba (Marimba sim.)

mf Am Dm G C

132 133 134 135

ti-cu-lous plan - ning, te - na-ci-ty span - ning, de - cades of de-ni - al is sim-ply why I'll

We'll have food, lots of food. We re - peat, end - le.

We'll have food, lots of food. We re - peat, end -

Marimba

mp

136 137 138

king un - dis - put - ed, re - spec - ted, sa - lu - ed, and seen for the won - der

meat.

meat.

by

Marimba

Brass

cresc. poco a poco

139 140 141

am. Yes, my teeth and am - bi - tions are bared, be pre -

Huh huh huh huh huh huh huh Be pre -

Huh huh huh huh huh huh huh Be pre -

by

f

142 143 144 145

pared. Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

pared! Yes, our teeth and am - bi - tions are bared, be pre -

WVC, Sax

8pc

ORCH: Huh!

212 541-8656

NO. 11A SCAR AND SIMBA

(GIRAFFIC PARK)

[Rev. 8/26/99]

CUE: ZAZU: "Oh, Sirs, I remember a certain cub -- a certain *headstrong* cub ..."

Tempo Andante Con Moto

Score for Piano/Vocal/Conductor, featuring Zazu's cue line and instrumental accompaniment.

Section 1 (Measures 1-16):

- Measures 1-4:** Horn Solo (mp), Strings.
- Measures 5-8:** Horn Solo (mp), Strings.
- Measures 9-12:** Horn Solo (mp), Strings.
- Measures 13-16:** Horn Solo (mp), Strings.

Section 2 (Measures 17-24):

- Measures 17-20:** Brass, Strings.
- Measures 21-24:** Brass, Strings.

Section 3 (Measures 25-32):

- Measure 25:** Marimba 2 (Gyl), Repeat Ad Lib.
- Measures 26-32:** Marimba 2 (Gyl), Repeat Ad Lib.

Section 4 (Measures 33-40):

- Measures 33-40:** Marimba 1 (Civvot, Gyl), Repeat Ad Lib.

B

(Mba 2)

(Mba 1)

Pizz Violins

Fl. Picc Sva

mf

(Mba 2)

(Mba 1)

(Vlns, Fl, Picc)

(Mba 2)

(Mba 1)

Drums [Triangle]

Repeat Ad Lib

C

(Mba 2)

(Mba 1)

(Triangle cont. to end)

Horns

Repeat Ad Lib

mp

D

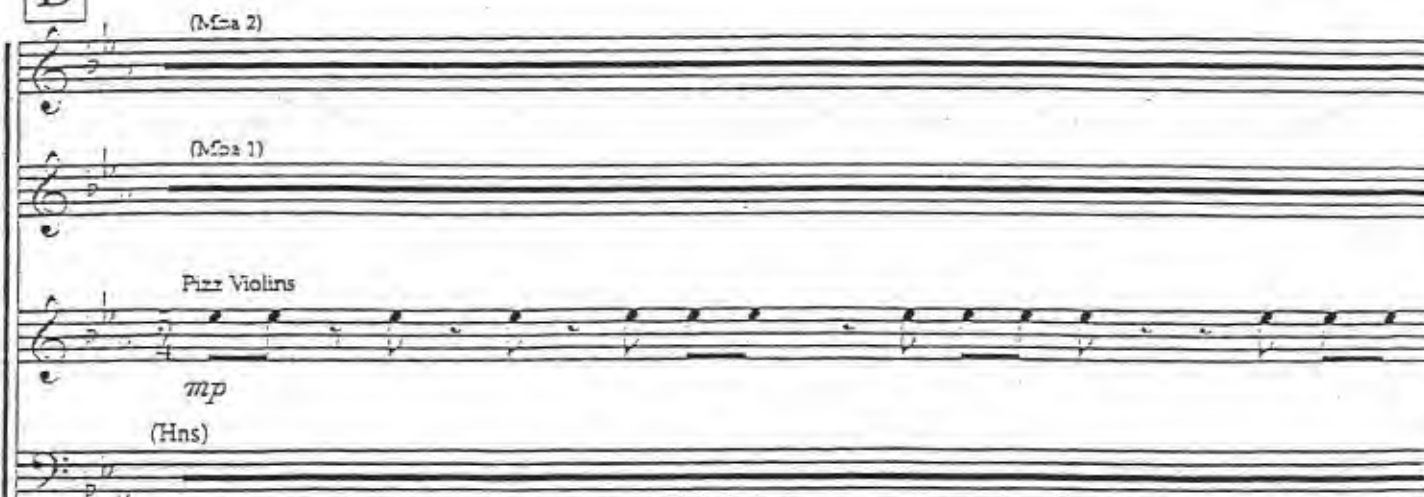
(Mba 2)

(Mba 1)

Pizz Violins

mp

(Hns)



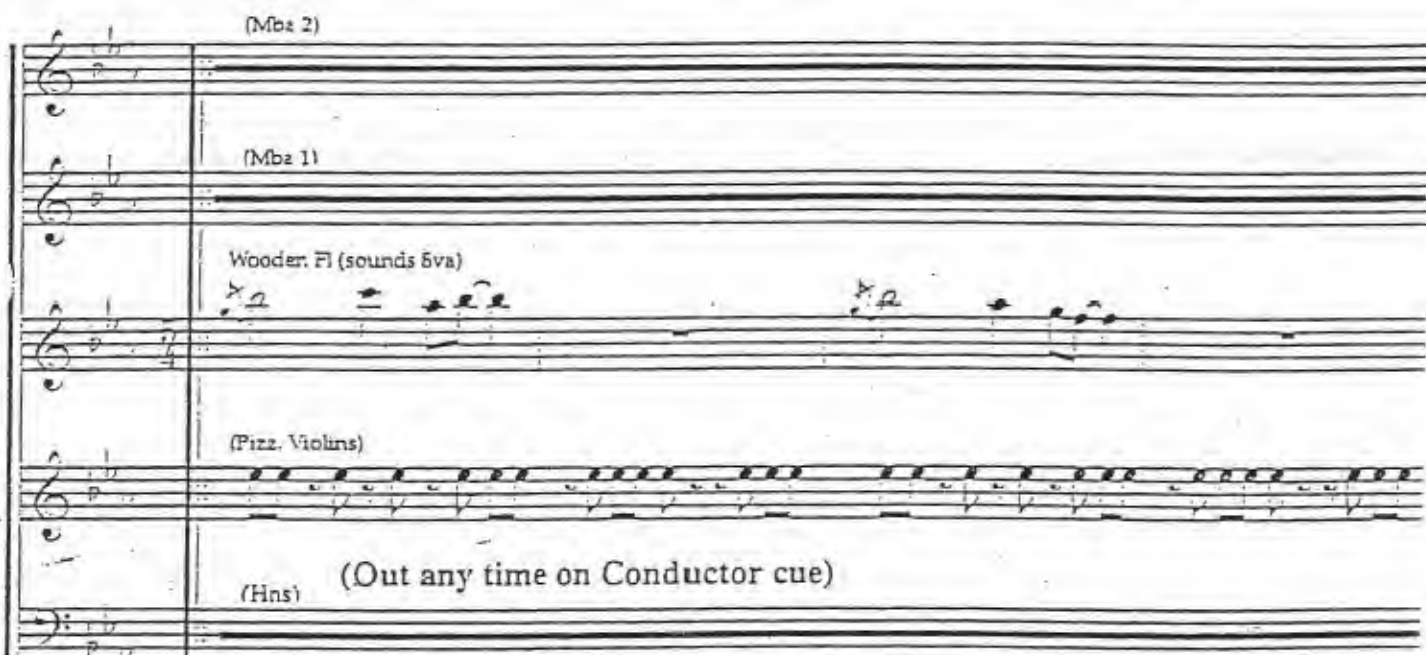
(Mba 2)

(Mba 1)

Wooden Fl (sounds 5va)

(Pizz. Violins)

(Hns) (Out any time on Conductor cue)



Out on any downbea

(Mba 2)

(Mba 1)



NO. 12 STAMPEDE - PART 1

[Rev. 6/1/99]

CUE: SIMBA: "Rrrr!"

(♩ = 134) all voices bend pitch up and down freely (No vibrato)

The musical score consists of two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The vocal staves begin with a *pp* dynamic and a *cresc.* marking. The piano accompaniment starts with a *p* dynamic. The second system features a single staff for the piano accompaniment, which includes a *p* dynamic and a *bend pitch up and down freely* instruction. The staff also includes a *3* measure rest and a *f* dynamic marking. The score is written in 4/4 time with a key signature of one flat.

5 6 7

ff

ff

ff

Vn, Vla

Hrs, Kbd 1

Tons, Dms, Bs

Ton, Gtr, Bs

f

8 9

low cluster

p Hoo *ff* Wuh *sfp* Ah

low cluster

p Hoo *ff* Wuh *sfp* Ah

low cluster

p Hoo *ff* Wuh *sfp* Ah

low cluster

p Hoo *ff* Wuh *sfp* Ah

low cluster

p Hoo *ff* Wuh *sfp* Ah

10 11 (vocal 2nd x) 12

ff Yo-na yo - na yo na yo na

ff Yo-na yo - na yo na yo na

hem hem hey

1st roller

Mbas, Kbd 2

Stems up 2nd x only

ff Perc (Bs Drs and Toms)

f

Vc, Bs

13 14 15

yo - na yo na yo na yo - na yo - na yo - na - yo na yo na - Yo-na

yo - na yo na yo na yo - na yo - na yo - na - yo na yo na - Yo-na

hem hem hey hem hem yo - na

Piano / Vocal / Conductor

[Rev. 6/1/99]

Stampede — Part 1

16 | 17 | 18 |

yo - na yo na Yo - na yo - na yo na yo - na yo - na yo - na

yo - na yo na Yo - na yo - na yo na Yo - na yo - na yo - na yo - na

yo - na yo na Yo - na yo - na yo na Yo - na yo - na yo - na yo - na

hem hem hey hem hem hey hem hem

2nd roller

19 | 20 | 21 |

yo - na yo - na Yo yo yo yo Yo (portamento)

yo na yo - na Yo yo yo yo Yo

yo na yo - na Yo yo yo yo

yo na Yo yo yo yo

(MEN enter (elevator up))

Picc. Hrs. Segs Picc. Vlns

Mba 2. Vla. Vr

Tons. Bs

(portamento)

22 23 24

lyo Oh wah

lyo Oh wah

lyo Oh wah

lyo Oh wah

lyo Oh wah

Mar WW, Hrs, Mar Segs

25 26 27

yo yo yo - na

yo yo yo - na

yo yo yo - na

yo yo yo - na

yo yo yo - na

Picc. Vns

Brass, Vns, Vla

El Bs, Tbn 2

Tbn, El Bs, Mar, Vz

28 29 30

31 32 33 34

ff

mp Oh — *mp* Oh — *mp* Oh — *mp* Oh —

Oh - ngwa - na Oh - ngwa - na Oh - ngwa - na Oh -

fp *p espr.* Lo Brass. Strs

Br. Cor. Ba

(dialogue)

35 36 37 38

ke yo - na yo yo - na Oh

ke yo - na yo yo - na Oh

Oh Oh Oh

Oh Oh Oh

"... Simba's down there!" MUFASA: "Simba?"

39 40 41 42

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo-na yo - na

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo-na yo - na

yo - na yo na Yo-na yo - na yo na Yo-na yo - na yo-na yo - na

hem hem hey hem hem hey hem hem yo - na

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8636

43 | 44 | 45 | 46

Yo yo yo yo | lya | Yo - na o | yo - na

Yo yo yo yo | lya | Yo - na o | yo - na

Yo yo yo yo | lya | Yo - na o | yo - na

Yo yo yo yo | lya | Yo - na o - yo - na

SIMBA: "Zazu! Help me!!"

Puz bva, Fl

Hrn. Srgs

mp

Ter. Gtr, Kbd, Vc, Bs

47 | 48 | 49

yo - na o | yo - na yo - na | yo - na o -

yo - na o | yo - na yo - na | yo - na o -

yo - na o | yo - na yo - na | yo - na o -

yo - na yo - na | yo - na o -

50 51 52

yo - na yo - na yo - na o yo - na yo

yo - na yo - na yo - na o yo - na yo

yo - na yo - na yo - na yo

yo - na yo

yo - na yo

53

VOCAL - OPT.

54 55 56

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

mp Oh *ff* yo-na *mp* Oh *ff* yo-na *mp* Oh *ff* yo-na *ff* scream

ff Ton. Gr. Kbd., Vr. Bs. *ff* *ff* *f*

(SIMBA falls into MUFASA's arms)

57

58

59

60

yo - we

yo - na

yo - we

yo - na

yo - we

yo - na

yo - we

yo

yo - we

yo - na

yo - we

yo - na

yo - we

Yo - na

yo

yo

(MUFASA threading through)

C. Hrs. Keds. Segs

- Fl.

61

62

63

yo - (Oh) we

yo yo - na

yo yo - na yo

yo we

yo - na

yo - we yo na

yo (Oh)

yo yo - na

yo yo - na yo

yo we yo

yo na

64 65 66 67

Ba ba wa mi *ff* *Or.* *slides*

Ba ba wa mi *ff* *Or.* *slides*

Ba ba wa mi *ff* *Or.* *slides*

Ba ba wa mi *ff* *Or.* *slides*

Cat *Flava* *(7) loco*

68 69 70 71

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

Yo - na yo - na yo - na yo - na yo - na yo - na yo - na yo - na

(MUFASA climbing)

W.W. Mar. Segs

B.C. G.C. B.S.

72

73

74

75

76

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

Ba

ba

wa

mi

ba

ba

wa

mi

ba

ba

77

78

79

wam

wam

wam

wam

fp ^{SC}

Yo

fp

Yo

fp

Yo

fp

Yo

(SCAR digs his claws)
SCAR: "Long live the king."

Cl. Br. Kod 1

*mp**fp*

- Gr. Kods 2 & 3, Stes

Bs (Bvb)

Chelsea Music Service, Inc.

311 West 43rd Street NYC 10036

212 541-5656

[illegible]

NO. 13 STAMPEDE - PART 2

[Rev. 6/1/99]

Musical score for "The Rose Tree" (1908). The score is in 4/4 time and features three staves: Violin (Vins), Piano (Kbd 2 [Voices]), and Violoncello (Vc). The Violin part begins with a *pp* (pianissimo) dynamic, followed by a crescendo to *mp* (mezzo-piano). The Piano part includes a section marked "Kbd 2 [Voices]" and features a crescendo from *mp* to *pp* (pianissimo), followed by a *p* (piano) dynamic. The Violoncello part is marked *Vc* and includes a *p* (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Flute

mp

Rit. Slower

9 10 11 12

A musical score for a piece titled "A Tempo". The score is written for a brass instrument (labeled "Brass") and a piano (labeled "p"). The tempo is marked "A Tempo". The score consists of two staves. The top staff is for the brass instrument, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, numbered 13, 14, 15, and 16. The brass instrument plays a melodic line with eighth and quarter notes, while the piano provides a harmonic accompaniment with chords and single notes. The score ends with a double bar line.

22 23 24 25 - Flute

mp

Molto Rit

26 27 28

mf

Slow

Emergency Safety

29 30 31 32

p

Brass, Vln, Vla

Vc, Bs (trem)

+ Tuba

WW Sva, Marimba, Guitar

Violins

33 34 35 36

Vla, Vc

p

NO. 14

EULOGY

[Rev. 6/1/99]

Freely

A

RAFIKI:

Ma - di-a-o - ha le-ka se-be-to chiya ho we - le se-bath(a) (+)

Kbd 1 cue

8va

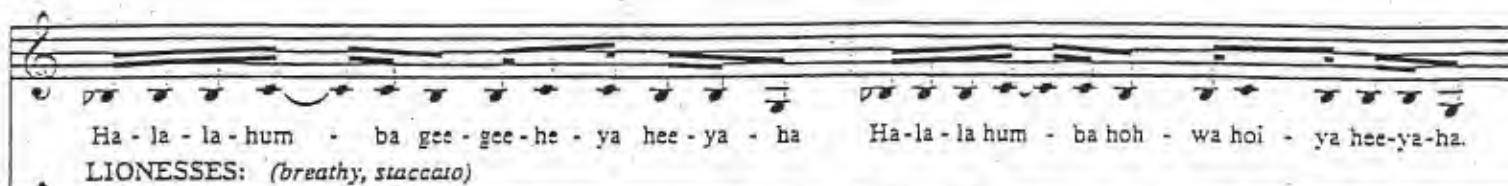
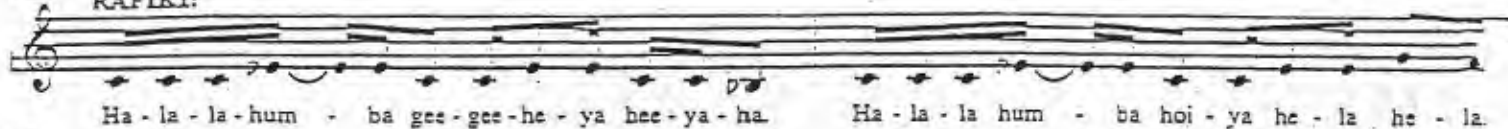
Mo le-ka qe-meo tsa-ba ho wa Le-bo ha-leng ha-o bu-e ka-le-ha

niente

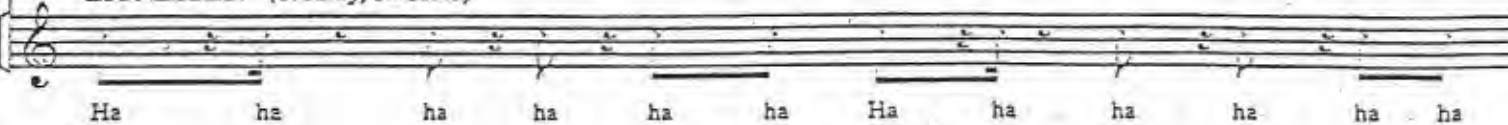
(8va)

Le-bo ha-leng ha-o bu-e ka-le-ha ha ha oh oh

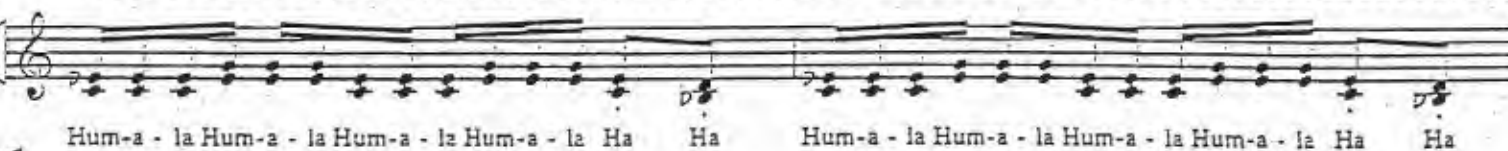
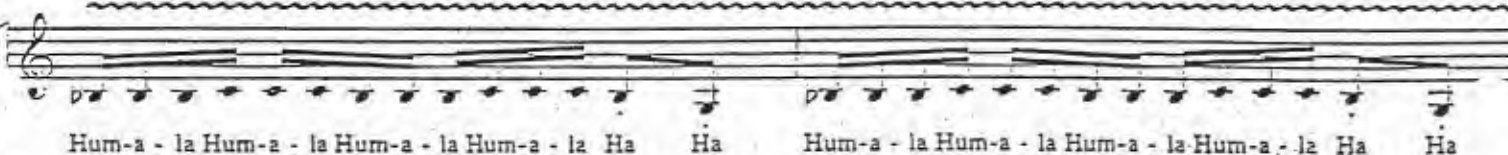
B A Tempo
RAFIKI:



LIONESSES: (*breathy, staccato*)



(RAFIKI continues ad lib)



(RAFIKI:)

(wail)



Repeat ad lib

(ad lib wails over chant)



Ah Ah Ah Ah

(LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

(LIONESSES:)

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

Kbd2, Strines, Bs.Clar.

pp

Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha Hum - a - la Hum - a - la Hum - a - la Hum - a - la Ha Ha

(breathy, staccato)

Ha ha ha ha ha ha

Rehearsal Piano

[Rev. 6/1/99]

Eulog.

ON CUE: SCAR rises up.

SCAR: "Mufasa's death is a terrible tragedy. But to lose Simba -- who had barely begun to live?"

Quasi Recit.

1 Horns, Trns, Kbd 1 & 2

For me, it is a deep, personal loss. So it is with a heavy heart that I assume the throne.

Yet out of the ashes of this tragedy, we shall rise to greet the dawning of a new era-- in which lion and hyena come together in a great and glorious future!"

Deliberately

SCAR:

HYENAS (Chorus):

19 20 21 3

haps not the kind you've been used to. But cer-tain-ly game for a

ha ha ha ha ha ha ha ha Ah.

ha ha ha ha ha ha ha ha Ah.

Vns

Am Am G Dm F Bm7(♯5)

Bs, Vc, Kbd 3

A Piacere

22 23

laugh, be pre-pared!

E

p Am *f* *p*

NO. 14A RAFIKI MOURNS

(A Cappella)

RAFIKI:

1 Mi - leh - leh 2 mbya - ni mpo - ka 3 ya ni - ka 4 ku - mu - yi - ni 5

Orchestra

YOUNG NALA:

ku - mu - yi - ni

RAFIKI:

6 Kam-be nsem - be-le 7 mbiya - ni mpo-ka 8 lun - di - la 9 mwa - na Ho - san - na 10

SARABI:

ee ah Ho-san-na.

YOUNG NALA:

11 RAFIKI:

12 Oh Ma - ma 13 na wu det - sa kam - be

SARABI:

na wu det - sa kam - be kont - sa - ri.

14 RAFIKI:

15 De - la ma ma 16 mbya - ri - mbya - ri - 17 mbya - ri - mbya - ri - 18

SARABI:

De - la ma - ma ka - bant - sa - ka - ri mbya - ri - mbya - ri -

YOUNG NALA:

mbya - ri - mbya - ri -

NO. 15

BOWLING
FOR BUZZARDS

[Rev. 6/1/99]

Fast and Furious

Percussion soli

1 *long*

Ad Lib Rattle, China Cym, Superball on Conga,
Bass/Vc col legno behind bridge, CUED TO STAGE ACTION

2 *ff*

Tuba

Musical score for 'Fast and Furious'. It consists of two systems of staves. The first system has a grand staff with a treble and bass clef. The bass line has a single note marked '1' with a 'long' annotation above it. The grand staff is bracketed on the left. Below the grand staff, there is a line of text: 'Ad Lib Rattle, China Cym, Superball on Conga, Bass/Vc col legno behind bridge, CUED TO STAGE ACTION'. The second system also has a grand staff. The bass line has a single note marked '2' with a 'ff' (fortissimo) annotation above it. Below the grand staff, there is a line of text: 'Tuba'. The grand staff is bracketed on the left.

Safety (Out on any beat)

- Kbd 2 [Vulture Screams]

3

4

lowest poss note

Musical score for 'Safety (Out on any beat)'. It consists of two systems of staves. The first system has a grand staff with a treble and bass clef. The bass line has a single note marked '3'. The grand staff is bracketed on the left. Below the grand staff, there is a line of text: '- Kbd 2 [Vulture Screams]'. The second system also has a grand staff. The bass line has a single note marked '4'. Below the grand staff, there is a line of text: 'lowest poss note'. The grand staff is bracketed on the left.

NO. 16 **HAKUNA MATATA**

[Rev. 8/26/99]

CUE: PUMBAA: "Ha-ku-na Ma-ta-ta. It means 'no worries.'"

Ad lib.

TIMON:

Ha - ku - na ma - ta - ta What a won - der - ful phrase!

Gtr. Marimbas, Kbd 1

PUMBAA:

Ha - ku - na ma - ta - ta Ain't no pass - ing

A Tempo

C/E F D/F#

The musical score is written for Piano, Vocal, and Conductor. It features two vocal parts: Timon and Pumbaa. Timon's part begins with an 'Ad lib.' tempo and includes the lyrics 'Ha - ku - na ma - ta - ta' and 'What a won - der - ful phrase!'. Pumbaa's part begins with an 'A Tempo' tempo and includes the lyrics 'Ha - ku - na ma - ta - ta' and 'Ain't no pass - ing'. The piano accompaniment is divided into three systems. The first system is for Gtr. Marimbas and Kbd 1, with chords F, Bb/F, and F. The second system is for C/E, F, and D/F#. The third system is for C/E, F, and D/F#. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

7 TIMON: 8 9 10

craze It means no wor-ries— for the rest— of your

WW (8va)

G7 G°7 G/B Drums Am C/E F

11 BOTH: 12 13 14

days— It's our prob-lem free— phi -

Knd 2 (Accord.) WW

D/F# C/G

15 TIMON: 16 17 18

los - o - phy— Ha - ku - na ma - ta - ta—

G C

19 20 21 22

WW, Gtr
B \flat Strings pizz

23 24 25 26 27 28B

1. 2. Vamp Cut on

WW, Gtr
1st x only

26 TIMON: PUMBAA: Rall. off-key T.

Why, when he was a young wart - hog — When I was a young wart - hog!

B \flat F C ff

32 In Tempo

33 34 35 PUMBAA:

found his a - ro-ma lacked a cer-tain ap-peal— He could clear the Sa-van - nah af-ter ev - 'ry meal!— I'm a

Cariner

E^b F C G

36 37 38

sen - si - tive soul Though I seem thick - skinned And it

B^b F Dm⁷/F C

Tuba 8th

Poco ad lib

39 40 41 42

hurt that my friends nev - er stood down - wind! And, oh, the

Vin solo - schmaltzy—

E^b F G

gliss. ff

A Tempo

43 TIMON: PUMBAA: 45 TIMON: PUMBAA: 46

shame! Hewas a - shamed! Thought of chang-in' my name! Oh, what's in a name? And I got down

S/A: Gospel

Ah

T/B:

(Gospel)

C

G

TIMON: "Hey! Pumba!
Not in front of the kids!"
PUMBAA: "Oh. Sorry."

47 TIMON: 48 PUMBAA: 49 BOTH: 50

heart-ed How did you feel? — Ev-'ry time that I... Ha-ku'-na ma

Ah

B \flat

51

52

53

54

ta - ta

What a won - der - ful phrase

Ha - ku - na ma -

ww

b₇

F Ton

C

55

56

57

58 SIMBA:

ta - ta

Ain't no pass - ing craze

It means no

F

D7

D7/F#

G

Am7 Ton

G/B

E/G#

TIMON: "Sing it, kid!"

59

60

61

62

wor - ries

for the rest of your days

P:

It's our

Strings

Flute

Am

C/E

F

D/F#

D

63 64 65 66 SIMBA:
T & P:
prob-lem free Phi - los - o - phy Ha - ku - na

C/G G G

67 68 69 70
12 - 12

Kod 1 (Assured)

C C/E F G

71 Vamp (ad lib) under dialogue
+ Clarinet improv. on cue CUT ON CUE: SIMBA: "Here goes. Hakuna Matata."

72 73 74
C C/E F G

Clarinet
slow gliss
mf
Bass solo

75 76 77

SIMBA: "Slimy, yet sati
TIMON: "That's it!"

75

79

80

81

SOPRANOS & ALTOS:

Ah
TENORS & BASSES:

Ah

Ah

Pan Flute

F/C

TIMON & PUMBAA:

Ha -

Ah

G/B

G

F

85 86 87 88

ku-na ma-ta-ta Ha - ku-na ma-ta - ta Ha - ku-na ma-ta-ta Ha - ku-na ma-ta - ta H

Strings *pp* *cresc. poco a poco* C/G

Horns, Tbrns $E^b \Delta 7/G$

(b) (b)

89 90 91 92

ku-na ma-ta - ta Ha - ku-na ma-ta - ta Ha - ku-na ma-ta - ta Ha - ku-na It means n

(BIG) SIMBA:

$Dm7/G$ $G7$ $E/G\sharp$ *mf*

73

94 95 96

SIMBA & TIMON:
PUMBAA:

worries for the rest of your days It's our

S:
A: Ha Ha Ha
T:

Am C/E F D/F# Ton 1 D
Ton 2

97 98 99 100

TIMON:
PUMBAA:
SIMBA:

prob-lem free Phi - los - o - phy Ha - ku - na ma -

Ha - ku - na ma -

C/G G7 E/G#

101 (TIMON:) 102 103 104

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma

(PUMBAA:) + OFFSTAGE VOICES:

ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha

(SIMBA:)

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na ma

Am C/E F G E/G#

105 106 107 108

ta - ta — Ha - ku - na ma - ta - ta —

ku - na ma - ta - ta . Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta Ha - ku - na ma - ta - ta H

ad lib.

ta - ta — Ha - ku - na ma - ta - ta — Ha - ku - na m

Clanner solo - Ten 15vb

Am C/E F G

109

PUMBAA:

TIMON:

THEY continue ad lib.

110

111

112

I say Ha-ku-na.

I say Ma-ta-ta.

(ALL:)

ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-ku-na ma-ta-ta Ha-

(SIMBA:) continues ad lib.

ta - ta

Ha-ku - na ma-

Marimba

C/E

F

G

On Cue

113

114

115

116

117

(ALL:)

ku-na

(SIMBA:)

ta - ta

Clarinet

Kbd. II solo fill

Tbn.

f C/G

C

C7/E

F

F#7

C

NO. 17

ONE BY ONE

[Rev. 6/1/99]

A cappella through bar 19

LEAD TENOR:

I - I - I - I - I - I - bam - be

ni nja - lo - ba - ki - thi ni - nga

di - nwa —

SOPRANO:

Ni - nga - phe - le - lwa — nga

ALTO:

Ni - nga - phe - le - lwa —

TENOR:

Ni - nga - phe - le - lwa — nga

BARITONE:

Ni - nga - phe - le - lwa — nga

(LD TEN:)

Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

Nge-ke-ba

lun-ge—

Si-zo

(S:)

One by one

Nge-ke-ba

lun-ge—

si-zo

ma-ndla—

One by one

small notes optional

One by one

(A:)

ma-ndla—

One by one

Nge-ke-ba

lun-ge—

si-zo

(T:)

ma-ndla—

Nge-ke-ba

lun-ge—

si-zo

(BAR:)

ma-ndla Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

One by one

One by one

BASS:

Si-ya ba-bo— na be-be fu-nu-ku-si

qe-da

One by one

One by one

(LD TEN:)

nqo-ba—

Nge-ke-ba

lun-ge—

I - bam-be

ni nja-lo-ba-ki - thi ni - nga

(S:)

nqo-ba—

Nge-ke-ba

lun-ge—

One by one

One by one

(A:)

nqo-ba—

Nge-ke-ba

lun-ge—

I - bam-be

ni nja-lo-ba-ki - thi ni - nga

(T:)

nqo-ba—

Nge-ke-ba

lun-ge—

(BAR/BS:)

One by one

One by one

10 11 12

di-nwa— Si-ya ba-bo— na be-be fu-nu-ku-si qe-da Nge-ke—
One by one Nge-ke—

Nin-ga phe-lel-wa— nga mand-la—
One by one

di-nwa Nin-ga phe-lel-wa— nga mand-la—
One by one Nge-ke—

Ni-nga-phe-le-lwa— nga ma-ndla— Nge-ke—

Si-ya ba-bo— na be-be fu-nu-ku-si qe-da One by one

13 14 15

lun - ge— Si - zo ngo - ba— Nge - ke - ba lun - ge— Si -
lun - ge— si - zo ngo - ba— Nge - ke - ba lun - ge— si -
One by one One by one One by one

lun - ge— si - zo ngo - ba— Nge - ke - ba lun - ge— si -
lun - ge— si - zo ngo - ba— Nge - ke - ba lun - ge— si -
One by one One by one One by one

(LD TEN:)

16

17

ngo - ba Ngo ba - thi - na
ngo - ba

Si - ya za - (z')

Ngo ba - thi - na

(S:)

Ngo ba - thi - na Si - ya za (z')

Si - ya za -

(A:)

ngo - ba

Si - ya za - (z')

Si - ya za -

(T:)

ngo - ba

Si - ya za - (z')

Si - ya za -

(BAR:)

Ngo - ba - thi - na Si - ya za - (z')

Ngo - ba - thi - na Si - ya za -

(BS:)

Ngo - ba - thi - na

Ngo - ba - thi - na

18

19

Ngo - ba - thi - na

Ngo ba - thi - na

(z')

Si - ya za - (z')

Si - ya za -

(z')

Si - ya za - (z')

Si - ya za -

(z')

Si - ya za - (z')

Si - ya za -

(z')

Ngo - ba - thi - na Si - ya za - (z')

Ngo - ba - thi - na Si - ya za -

Ngo - ba - thi - na

Ngo - ba - thi - na

20 (LD TEN:) 21 22

Zo - bo - na ba - ya - ba - le - ka Zo - bo - (n') Zo - bo - (n')

(S:) Zo - bo - na zo - bo - na zo -

(A:) Zo - bo - na zo - bo - na zo -

(T1:) Zo - bo - na zo - bo - na zo -

(T2:) soli ALL: Zo - bo - na ba - ya - ba - le - ka zo - bo - (n') zo - bo - (n')

(BAR:) zo - bo - na Hee-ee zo - bo - na Hee-ee zo - t

(BS:) zo - bo - na Hee-ee zo - bo - na Hee-ee zo - t

Kbd 1 [Claps]

Percussion 1 & 2 (Puilis)

(LD TEN:) *solo ad lib*

23 Zo - bo - (n') He'y ba - thi 24 zo - bo - na ba - ya - ba - le - ka 25 Zo - bo - (n')

(S:) na zo - bo - (n') Zo - bo - na zo - bo -

(A:) na zo - bo - (n') Zo - bo - na zo - bo -

(T1:) na zo - bo - (n') Zo - bo - na zo - bo -

(T2:) zo - bo - (n') ba - ya - ba - le - ka

(BAR/BS:) na Hee - ee zo - bo - (n') zo - bo - na Hee - ee zo - bo -

26 27 28

Zo - bo - (n') Zo - bon - na a - ma - gwa - la Who

na zo - bo - na zo - bo - (n') a - ma - gwa - la

na zo - bo - na zo - bo - (n') a - ma - gwa - la

na zo - bo - na zo - bo - (n') a - ma - gwa - la

ba - ya - ba - le - ka ba - ya - ba - le - ka zo - bo - (n') a - ma - gwa - la

na Hee - ce zo - bo - na Hee - ce zo - bo - (n') a - ma - gwa - la

you & the cowards

(LD TEN:)

29

30

31

Ah - we - mo

lo - bo

(S:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(A:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(T:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

(BAR/BS:)

ba - la la - mi e - lim - nya - ma ndi - ya zi -

32 oh mo-lo-bab' he-ba-thi' 33 ba-la la-mi 34 E-lim-nya -

dia nga - lo I - ba - la la - mi e - lim - nya

dia nga - lo I - ba - la la - mi e - lim - nya

dia nga - lo I - ba - la la - mi e - lim - nya

dia nga - lo I - ba - la la - mi e - lim - nya

dia nga - lo I - ba - la la - mi e - lim - nya

The score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir format, with each staff having its own vocal line and lyrics. The piano accompaniment is written for the left and right hands of the piano. The lyrics are in English and appear to be a hymn or a religious song. The score is marked with measure numbers 32, 33, and 34. The piano part includes some chords marked with asterisks.

35 36 SOP. SOLO: 3rd

(LD TEN:) I - ba - la - la I -

ndi - za ku - fa oh mayi - ba - bo

(S:) ma ndi - za ku - fa na - lo I - ba - la la -

(A:) ma ndi - za ku - fa na - lo I - ba - la la -

(T:) ma ndi - za ku - fa na - lo I - ba - la la -

(BAR/BS:) ma ndi - za ku - fa na - lo I - ba - la la -



38 39 40

ba-la-la I ba-la-la I

Oh mo-lo-bo hai Oh mo-lo-bo he-ba-t

mi E-lim-nya ma ndi-ya zi dia nga lo-

mi E-lim-nya ma ndi-ya zi dia nga lo-

mi E-lim-nya ma ndi-ya zi dia nga lo-

mi E-lim-nya ma ndi-ya zi dia nga lo-

41 42 43

ba - la - la I - ba - la - la I - ba - la - la

ba - la - la (m') e - lim - nya - ma ndi - za ku - fa

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

I - ba - la la - mi E - lim - nya - ma ndi - za ku -

44 (SOP SOLO:) 45 Freely 46

na - lo

(LD TEN:) Oh mo-lo-bo Hayi-es' He Kum-nan-di ba-k - thi-bo

(S:) fa na - lo He

(A:) fa na - lo He

(T:) fa na - lo He

(BAR:) fa na - lo He

(BS:) fa na - lo He

++

48 (LD TEN:) 49 50 51

Kum - nan - di kwe - la kith' E - a - fri - ca.

(S1:) (S2:) (S1:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(A:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(T:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BAR:)

Kum - nan - di kwe - la kith' E - a - fri - ca.

(BS:)

Kum - nan - di kwe - la kith' E - a - fri - ca.



NO. 17A BLEAK CLUSTERS

[Rev. 6/25/98]

Strings, Kbd

1 8^{me} 2 3 4

(- ad lib Elec Gtr, Key Clix, Bowed Cym, etc)
Bs Dr, Wind Gong

Bass Drum

Horns *p*

4A Trem. Stgs. Toms 4B+ Stopped Hrs 4C 4D - Gtr ix

4E 4F 4G 4H

4I 4J 4K 4L - Horns

Safety Strings, Kbd

5 6 7 8

+ Gtr, Key Clix, Bowed Cym, etc as before
Brass

Fade and Cut on Cu

NO. 18

THE MADNESS
OF KING SCAR

[Rev. 8/26/99]

CUE: SCAR: "Zazu, why am I not loved?"

Freely

SCAR:

I am that rare and awe-some thing— I'm ev-'ry inch a king—

colla voce

f Brass, Pno, Stgs

BANZAI: "Hey, boss!"

Yet I feel a twinge of doubt— As I go walk-a-bout—

mp Fl, Bs Clar, Pno, Stgs, Mar

A Tempo - Moderately Slow

When my name is whis-pered thru the pride Is this talk of love or re-gi-

Flute

Hrns, Mar, Pno

+Vlrs, Vla

Hrns, Mar, Pno $\frac{5}{7}$

Bs Clar, Vc

Freely

20 cide Tell me I'm a - dored Please tell me I'm a

-Vins. Vla

(- G= Wa-Wa)

22

Moderato Buffo $\text{♩} = 78-80$

23 dored BANZAI: "Hey, Boss! SCAR: "What is it?
BANZAI: "We got a bone to pick with you." (Dialogue continues)

mp Orch

Tor.

Still in Tempo

SCAR:

28 You and your pet-ry com-plains You don't know what real hun-ger is Day af-ter day it gn
(dark, brooding)

mf

p

32 at the ve-ry core of my be-ing I had that once It was worms!

36

A Tempo

SCAR:

37

38

39

40

No No No It's like an itch Deep Per-sis-tent Pro - found

BANZAI:

That's it:

ff

mp

p

Rall.

Worms

When they

get

real - ly bad

all you gotta
do is hunker scoot!
down and

Più Mosso (in 2)

SCAR: "Thanks for the tip. (*Exploding*) Ingrates! If it weren't for me, you'd be beating off buzzards for your next bite!"

Mar. Bongos

45

46

2X

47

lightly

Last X. Toms

Ten. Ve

Bs Clar. Gr

Bs Clar. Gr

BANZAI:

48

49

50

Yeah you're our sav-ior Thanks— a bunch

But how a-bout some lur

SHENZI:

Yeah you're our sav-ior Thanks— a bunch

But how a-bout some lur

ED: (Opera)

mp

Ah—

Ah—

Ten. Vc

51

52

53

It does-n't mat-ter if— it's fresh

It does-n't mat-ter if— it's fresh

Ah—

Bs Clar, Gtr

55

I need a fix of flesh My

I need a fix of flesh My

Ah La la la la la la

56

57 58

bones have moved to where they've nev - er been

bones have moved to where they've nev - er been

OPT. La la la la la

Ton. Mar

Gr. Vir. Via

Bs. C

Pno, Bs

59 60 BANZAI: 61

They are on the out - side look - ing

SHENZI:

They are on the out - side look - ing

la la la la la la la la Ah

Fl. Tbn. Mar

Gr. Vln. Vla

SCAR: "Are you blaming me?"
BANZAI & SHENZI: "Oh no, it's the lionesses."

62 63 64

in. You are so a -

in. You are so a -

Ha ha ha ha ha Ha ha ha ha ha ha

Fl. Mar

-Tons

65 66 67

(BANZAI:) You You you you you You

dored You are so a - dored Oh

(SHENZI:) OPT. Svb

dored You You You You You Oh

ED:

OPT. Ah

Fl

Mar

Pno, Kod 3 (Pizz), Hrs, Vln, Vla

mp

Vc

Bs+Cb Cl, Vc, Bs

65 69 70

SCAR: "That's more like it."

You

you are so - a dored

you are so a - dored

Bs Cl

Bs+Cb Cl, Hr, Ton,
Gr, Pno, Vc, Bs

f

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Double X Vaudeville Feel (in 4)

71

BANZAI:

But what I'd give for one — more hit — Of wild-e-beast kiel-ba-

SHENZI:

But what I'd give for one — more hit — Of wild-e-beast kiel-ba-

ED: (Ad lib rhythmic laughing)

Pict. Mar. Kod 2 [Fl]. Vlns

Pno, Mar

Tbn, Cb Cl, Vc, Bs

74

sa

Or may-be horn-bill on — a spit

sa

Or may-be horn-bill on — a spit

Dictated

77 78 79

SCAR: Mu-fa-sa?! Mu-fa-sa?! SCAR: "How dare you! I told you never to mention that name!" ZAZU: "Note taken. I shall never mention 'M-m-m' again."

ZAZU: (loudly)

Oh how I miss Mu-fa - sa

sfz *Low cluster* *Low cluster*

SCAR: "Even in death ..." (MUSIC)

Senza misura

In Tempo

80 81 82

SCAR: (continuing) "...his shadow looms over me. There he is! No! There he is! And there!" I am per-fect-ly fine!

ZAZU: "Calm yourself, Sire, or you'll get another one of your splitting headaches!" (continue)

p *accel. e cresc.* *fn (Bvb) slow 1/4 tone bends*

f Brass, Mar

gliss.

Dms, Pno, Vc, Bs

Tbn, Toms, Vc

Presto Psychotico (in 1)

83 (+Gtr glass)
Fls (bva)

84

85 - Random perc objects

86

Mar

Mar. Sigs

Mar. Pnc.
Kbd 2 (pizz)

Ton. Bs

87 SCAR:

88

89

90

I'm bet - ter than Mu - fa - sa was

F. (Mar)

Sigs

p

Ton. Mar. Vc. Bs

91

92

93

94

I'm re - vered; I am re - viled

f

95 96 97 98

I'm i - do - lized I am des - pised

F. (Mar)

Vcl. Vla

p Hrn.

99 100 101

I'm keep - ing calm I'm go - ing wild

Fis. Gong (-Gm. Strg gliss)

Hrn, Kbd 2 (Choir Scream), Kbd 3 (Trem)

ff

102 (To 117) 117 118

I tell my - self I'm

119

In 1

120

121

122

fine Yes I am No you're not Yes I am No you

F. Sops *leggiere*Hns, Pno
p

Tbns, Mar, Stgs

123

124

125

126

not I tell my self I'm

tr

Gr

-Tbn

*cresc.*Hn
*sub f**ff*

Kod 2 (Tump)

127

128

129

130

fine No you're not Yes I am No you're not Yes

Fl, Cl

(-Gr glasses)

Hn, Stgs

131 132 133 134

No Yes No Fine Not Am

-Vins

Accel. Molto 135 Repeat ad lib Breakdown on cue Dictated 137

No:

ZAZU: "Oh, pull yourself together. Sire."
SCAR: "Oh, very well." (TBN GROWL) (continue)

Ton w/plunger

138 Slowly, Quasi Recitative 139 140 141

SCAR (cont.): "Zazu...?"
ZAZU: "Yes, Sire?" (continue) SCAR: "Nobody loved me, there's the rub. not even as a cub. What did my brother have that I don't have?"

Fl, Cl, Hn, Kbd 1 [Harpsi] Vln (solo)

mp Vlns Vc

Rubato

A Tempo

Rit.

142 143 144

ZAZU: "Do you want the short list or the long?"

SCAR: "Whatever!"

ZAZU: "Well, he had adoring subjects ... a loving family ... a devoted queen ..."

A Tempo, with determination

Rall.

145 146 147 148

SCAR: "That's it! I need a queen!" ZAZU: "A what?"

SCAR: "A queen, man! A queen! Without a queen what am I? -- A dead end, no line, no descendants, no future. With a queen, ... I'll have ... cub.

Brass, Sigs. Harpsi

mp

p

Fl. Cl

Kbd 3 | Cele

SCAR: (Continuing)
"Immortality will be mine! ...

...Immortality will be mine!!"

NALA: "Scar."
SCAR: "Ah, Nala ... your timing couldn't be more perfect. My, how you've grown."
NALA: "Scar, you've got to do something. We're being forced to overhunt."

Bright Tango

Più Mosso (in 4)

149 150 151 152 153

Fl. Cl

Sigs

Pno, Orch

Castanets

154

NALA: "You're the king.
Control the hyenas."

155 156

She's got those as - sets fe - min - ine I have to make her mine

Cl, Accordion: 3 +Hins

mp Tuba, Bs

NALA: "You're destroying the Pridelands."

NALA: "If we stop now ...
Don't you see ..."

157 158 159

No - bil - i - ty in ev - 'ry gene

NALA: "... there's a chance for
things to be all right again ..."

160 161

She has to be my queen

Suddenly Intense

NALA: "What are you doing?! Are you listening to me?"

162 163 164 165

Come sweet Na-la It's writ - ten in the stars.

mf Orch

NALA: "What are you talking about?"

166 167 168

We'll cre - ate a host of lit - tle scars.

Rall.

NALA: "Get away from me."

(NALA
scratches
SCAR)

169 170 171 172

Tell me I'm a - dored tell me I'm a do...

Ramhet, Washboard

173

Much Slower

174 175

SCAR: "Oh, Nala ... you know
how I loathe violence ...
One way or another, you
will be mine."

NALA: "Never, Scar! Never!"
(NALA runs out)

SCAR: You be - long to

Kbds [Pno], [Hns], [Stgs]
p + Tam Tam, BD

Orch sfz

176

A Tempo (in 4), Più Allegro

177

me.

Picc. Fl.

- Pno ad lib arpeg

Mar. Stgs

Hrn. Ten

f

178

179

You all be - long to

Stgs

Dma

fp

180

181

182

183

me.

Picc

Rrrah!

Orch

ff

fff

NO. 19 **SHADOWLAND**

[Rev. 8/26/99]

Emotionally ♩ = 74

Congas B Congas C Congas
 Claves Claves
 C/E p
 Kod 2 [Mute 5ths]
 1 p
 Fat - she - le - so - le - a - ha - la - le - la.
 p
 C/E Fadd⁹ G² Cadd⁹ Am⁷ FMaj⁹ G Am
 5 6 7 8 9 NALA:
 Sha - dow -
 Fat - she - le - so - le - a - ha - la - le - la.
 F F⁶ G C²/E Dm⁷ C²/E FMaj⁷ Gsus⁴ G

10 11 12

land the leaves have fal - len.

Marimba
Am Am/G F

13 14 15

This sha-dowed land, this was our

Am

16 17 3

home. The riv - er's

Gsus⁴ G G² G

18 19 20

dry. the ground has bro - ken.

Am Am/G Fadd⁹

21 22 23

So I must go. now I must

24 25

go. And where the

mp

E7 sus4 E7

26 27 28

(-Wood flute)

mf jour - ney may lead me let your prayers be my

mf Am F F/G

29 30

guide. I can - not stay here. my

Am

31 fa - mi - ly, 32 but I'll re - mem - ber my

Esus⁴ E

33 pride. I have no choice, 34 *ad lib.* 35 I will find my way, 36 le-a ha - is - le - la.

mp Pride - land. my land, tear - stained dry land.

Pride - land, my land, tear - stained dry land.

Vlna. Knt (Bres).

mp F⁹ (4) Gsus⁴ Asus⁴ A

37 38 39 40

Take this prayer, what lies out there. le - a ha - la - le - la.

Take this with you. fat - she le - so.

Take this with you, fat - she le - so.

Horn?

F⁶₉ (b) G⁷ sus⁴ A sus⁴ A

42 43 44

TENORS & BASSES:

pp Mda - li - warn (my creator) Mda - li - warn Mda - li - warn mu - bo Mda - li - warn

(+Wd Flute 15ma)

Dm B⁹ Maj⁷ Dm

45 46 47 (To 52)

Mda - li-wam Mda - li-wam nu-bo

Dm Asus⁴ A⁷

52 53 54 55 S/A:

And where the

TEN:

f And where the

B:

f

Violins

mf cresc.

Dno³ D² Bm^{7,5} E⁷ sus⁴

56 | 57 | 58 | 59 |

jour - ney— may lead you— let this prayer— be your guide. Though it may

jour - ney— may lead you— let this prayer— be your guide. Though it may

(+Stgs, Kbd2 [Stgs])

Am

MAZUMBA

F

F/G

Am

60 | 61 | 62 | 63 |

take you— so far a-way— al-ways re-mem-ber your pride.

take you— so far a-way— al-ways re-mem-ber your pride.

Oh

RAFIKI:

E7

Am

64

Fa: - she le - so

(RAFIKI:)

wa na ka un ka tsee la kee ya how

hoi-ho

mp (-Sigs, Knd2 (Sigs))

Fa she le so

p C/E Fadd⁹ G2 C/G

66

ha - la - le la be - su bo

le fa: she kee la how - gow fa - la un ka tsee - la kee ya how - wa na ka bo

le ha - la - le - la

Am⁷ FMaj⁹ G Am

68 *mf* fat - she le - so le - a

(RAFIKI:) tsee-la swa yoo— tsee la swa yoo— tsee la swa yoo— tsee la kee ya how— wa za ka bo

Fat she le so

F F6 G C²/E

70 le - a ha - la - le - la And where the (SOP:)

ot.

ALTO:

ha - la - le - la And where the

TEN:

ha - la - le - la And where the

BARI/BS:

cresc.

le - a

C²/E FMaj⁷ Esus⁴ (+Fls, Strgs)

72 (NALA continues ad lib) 73 74 75

jour - ney — may lead me — let this prayer be my guide

RAFIKI:

ngi - za bu - ya - bo u - so bu - ya - bo —

jour - ney — may lead you — let this prayer — be your guide. Though it may

jour - ney — may lead you — let this prayer — be your guide. Though it may

Hrs. Tons

(Kbd 1 - ad lib comping)

Am F Am

(NALA continues ad lib)

76 78 79

take you — so far a-way al-ways re - mem - ber your pride. And where the

Eh

sol

take you — so far a-way al-ways re - mem - ber your pride.

fp

Am E7sus4 E7 Am

80

(NALA continues ad lib)

81

82

83

ff

jour - ney — may lead you — let this prayer — be your guide. Though it may

jour - ney — may lead you — let this prayer — be your guide. Though it may

Vins (+Sva), Vc (Svb)

(Fin. Ton continue as before)

Am

F

F/G

Am

(NALA continues ad lib)

84 85 86 (NALA:) 87

Ngi — za bu-ya - bo

take you — so far a-way — al-ways re - mem - ber your pride.

take you — so far a-way — al-ways re - mem - ber your pride.

Am E7sus4 E7 *p* Am7

88 88A * 88B 89 90

oo woa oh ngi zabu - yabo be-so-bo my people be-su-bo.


Am(add9)

* NOTE: In the orchestra score and pit parts bar 88 is played 3x then goes directly to bar 89.
Bars 88A and 88B do not exist as separate measures.

NO. 19A

WEEM-A-WEP

[Rev. 6/1/99]

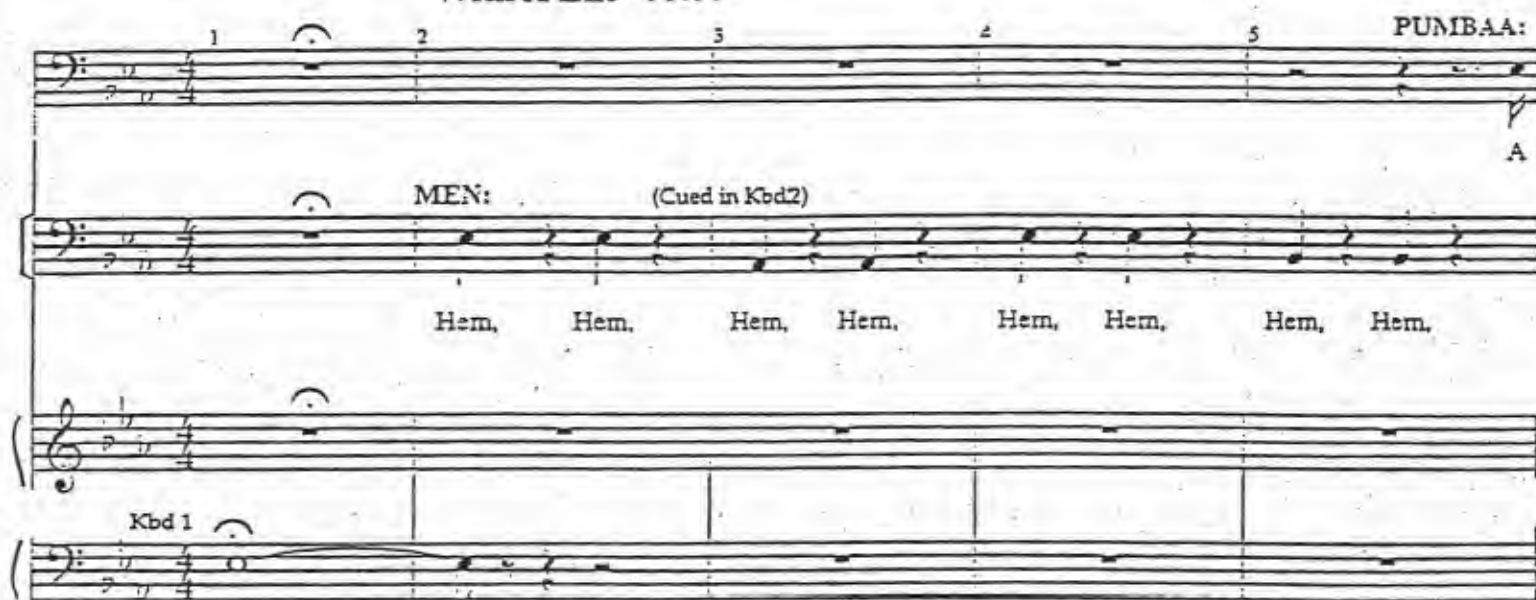
With A Lilt 

1 2 3 4 5 PUMBAA:

MEN: (Cued in Kbd2)

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

Kbd 1



Background Vocals and Ukelele CUT
when SIMBA pounces on PUMBAA

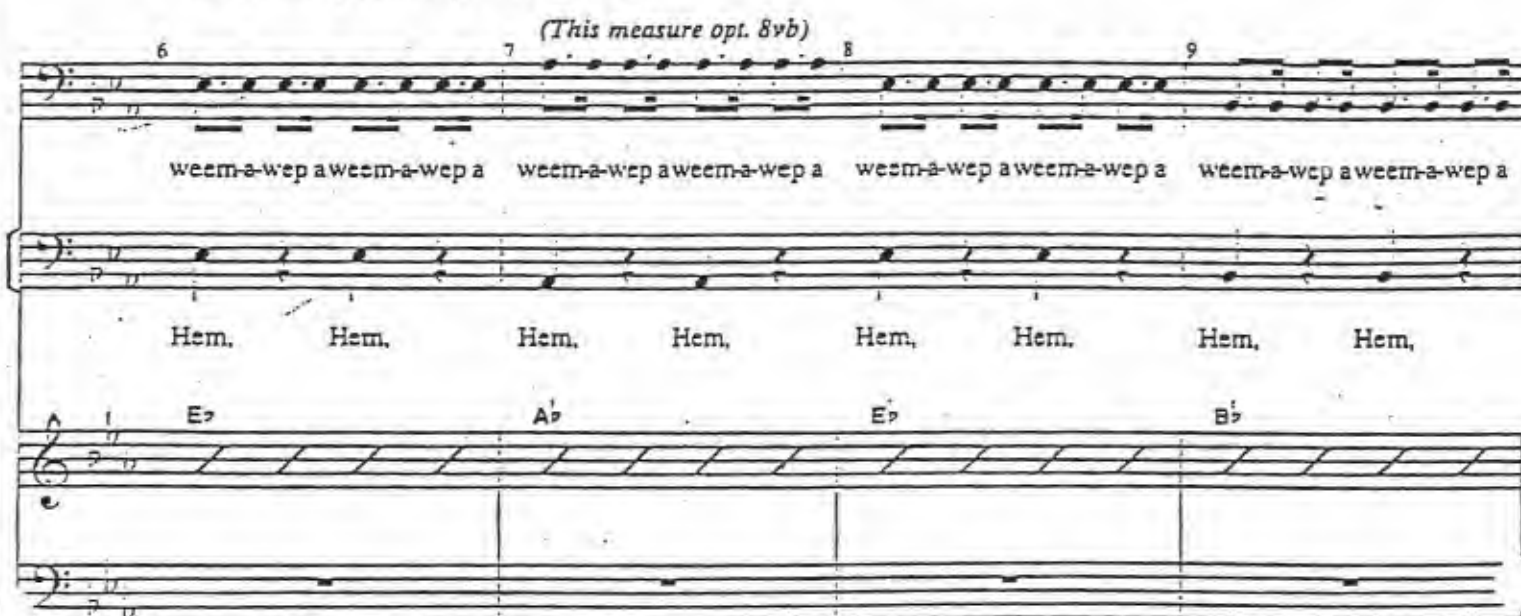
(This measure opt. 8vb)

6 7 8 9

weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a weem-a-wep a

Hem, Hem, Hem, Hem, Hem, Hem, Hem, Hem,

E^b A^b E^b B^b



CUT as SIMBA jumps TIMON

The musical score is written for Piano, Vocal, and Conductor. It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins at measure 18 with the lyrics 'wee...' and continues through measure 21 with 'a Pum - baa. bum - ba-way...'. The piano accompaniment is mostly empty, with some notes visible in measures 18 and 19. A bracket above the vocal line spans from measure 18 to measure 20, with the instruction 'CUT as SIMBA jumps TIMON' written above it. Measure numbers 18, 19, 20, and 21 are indicated at the top of the vocal staff. The second system of staves is empty.

NO. 20

WATERFALL

[Rev. 6/1/99]

Knd 3 (Trem Segs)

B

C

cor.

Marimba 1, Knd 1, Vlms

Violins

Marimba 1, Knd 1

Safety

Knd 1 [Harp]

Strings

Safety

Play 3X

Flutes - enter with fish

Safety

TIMON: "Drum roll, please."

+Snare roll on cue

Cut off on cue:
"... death-defying leap."

Kod 1 (Harp)

Fis, Vlns (cresc.)

Vc. Bs

sfz

cont.

14 15 16 (to 18)

Horns

Kbd 2 [Vox "Ah,"]

13 19 20

Flute

Vins. Via

Hrs, Trn, Kbd, Stgs 5va

MEASURE 21 IS CUT

21 22 23

Safety PUMBAA: "Oh no! Timon!"
TIMON: "Help! Help me, buddy!"

15mc Hold thru safety cont.

Kbd 2 [Stampede Vocal etc]

sub. p

(Canyon turns red)

24 25

+WW 5va
Horns

Vln, Vc - Vln 5va

cresc.

p

26 27 cont.

28 29 30 31

ff Tutti

32 34 35

Strings

(TIMON falls)

Vins (harm.)

mp

Safety CUE TO CONTINUE:
(8^{me}) (Canyon flies off)

Safety CUE TO CONTINUE:
PUMBAA: "Simba,
do something!" (TIMON's hand appears)

36 37 38 39

Clar. Kbd I (Harp)

Vc. Bs

NO. 21 UNDER THE STARS

[Rev. 6/25/98]

CUE: PUMBA: "I could go for a June Bug sandwich."
TIMON: "And a side of flies!"

Calmly

1 Horn solo

mp

Viola

Cello

5 Clarinet

6

7

8

9

Kbd 1 [Hp]

Kbd 2 [Rama Bells]

- Brass

Quiet & Sparkly

10

11

12

13

p

Flute solo

14 Kbd 3 [Glass Voices]

15

16

17 Rit.

NO. 22 **ENDLESS NIGHT**

[Rev. 8/26/99]



CUE: TIMON: "Aw, you're killin' me! Was it something I said?"

Freely

CHORUS:

S/A: 2

1 2 3

Hem Hem—

T: Hem Hem—

B: Hem Hem—

Hem Hem—

p

4 5

Hem Hem— We-ba - ba ngi-ve - le lwe

Hem Hem—

Hem Hem—

6 7

Hem Hem—

5 Freely-Colla Voce

SIMBA:

Where has the star - light gone? Dark is the day

Kod 3

D G/D D D/C# Bm D/A G D/F#

How can I find my way home?

- Pan Fl. Kod 3

D Em7 D/F# A G/A

Home is an emp - ry dream Lost to the night

Kod 3

D Gtr. Em/D D D/C# Bm D/A G D/F#

Bass

Fath - er I feel so a - lone.

Drums

D Em7 D/F# D A

20

In Tempo

You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name

mf Em⁷ D A/C[#]

23 24 25
You're not an-y-where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em⁷ D

Poco Rit.

26 27
One word, — Just a word will do To end — this night - mare

A/C[#] A Cymbal swell

28

A Tempo

When will the dawn - ing break? Oh, end - less night

Gentle folk-rock feel

mp + Strings

D Em/D D D/C₂ Bm D/A G D/F₂

Pan Flute

Sleep - less I dream of the day

D Em⁷ D/F₂ Em⁷ D A

35

When you were by my side Guid - ing my path

mf D Em/D D D/C₂ Bm D/A G D/F₂

Fath - er I can't find the way

D Em⁷ D/F₂ Em⁷ D A

+ Horns

42 43 44

You pro - mised you'd be there— When-ev - er I need-ed you When-ev - er I call your name

f Em⁷ D A/C:

+ Ironbones

45 46 47

You're not— an - y - where I'm try - ing to hold on— Just wait - ing to hear your voice

A Em⁷ D

48 49

One word.— Just a word — will do To end— this night - mare

A/C: A

50

CHORUS:

S/A:

pp

I know that the night must end—

And—that the sun will rise

And—that the sun will r

T:

And—that the sun will rise

And—that the sun will r

B:

pp Hoo—

Kbd 2 [Harp]

p

("D" Pedal)

53

I know that the clouds must clear—

And—that the sun will shine

And—that the sun will shine

And—that the sun will shine

And—that the sun will shine

Hoo—

56

SIMBA:

57

58

I know—that the night must end—

And—that the sun will rise

And—that the sun will rise

I know that the night must end—

And—that the sun will rise

And—that the sun will rise

*poco - - - a**- - - poco - - - cresc.*

And—that the sun will rise

And—that the sun will rise

And—that the sun will rise

And—that the sun will rise

1st x Vlns. 2nd x Hns

poco a poco cresc.

D

G

A

Bm

G

A

D

59 60 61

I know— that the clouds must clear— And— that the sun will shine I know

I know that the clouds must clear— And— that the sun will shine And that the sun will shine.

poco a poco *cresc.*

And— that the sun will shine And that the sun will shine.

And— that the sun will shine And— that the sun will shine

D G A Bm G A D

* 56A 57A 58A

yes, I know — the sun — will rise — Yes, I know

mf I know that the night must end — And — that the sun will rise And — that the sun will rise

mf And — that the sun will rise And — that the sun will rise

(breathy)

Ho Ho Ho And — that the sun will rise And — that the sun will rise

1st x Vins, 2nd x Hrs

poco a poco cresc.

D G A B m G A D

* NOTE: In the orchestra score and pit parts bars 56A through 61A do not exist as separate measures. They are incorporated into repeats of bars 56 through 61.

59A I know the clouds must clear 60A 61A

I know that the clouds must clear And that the sun will shine And that the sun will shine

And that the sun will shine And that the sun will shine

Ho And that the sun will shine And that the sun will shine

D G A Bm G A D

62

I know that the night—must end— I know that the sun—will rise And I'll hear your voice deep in

I know that the night must end— And— that the sun will rise And— that the sun will rise

And— that the sun will rise And— that the sun will rise

(breathy)
Ho Ho Ho And— that the sun will rise And— that the sun will rise

- Pan Fl.

D G A Bm G A D

side. I know that the night must end

I know that the clouds must clear— And that the sun will shine And that the sun will shine

And that the sun will shine And that the sun will shine

Ho And that the sun will shine And that the sun will shine

D G A Bm G A D

Vamp 'til Quick Cut-Off on Conductor's Cue

68 69 70

And— that the clouds— must clear— Oh— the sun, — the sun — will.

f I know— that the night must end— And— that the sun will rise And— that the sun will rise

f And— that the sun will rise And— that the sun will rise

Ho ho ho And— that the sun will rise And— that the sun will rise

+ Flute

f D G A Bm G A D

71 rise — The sun, — the sun — will — rise —

72 I know — that the clouds must clear — And — that the sun will shine And — that the sun will shine.

73 And — that the sun will shine And — that the sun will shine.

Ho And — that the sun will shine And — that the sun will shine

D G A Bm G A D

The musical score is written for Piano, Vocal, and Conductor. It consists of several staves. The top staff is a vocal line with lyrics. The middle staves are piano accompaniment. The bottom staff shows chord progressions. The score is divided into measures 71, 72, and 73. The lyrics are: 'rise — The sun, — the sun — will — rise —', 'I know — that the clouds must clear — And — that the sun will shine And — that the sun will shine.', 'And — that the sun will shine And — that the sun will shine.', 'Ho And — that the sun will shine And — that the sun will shine'. The chord progressions are: D, G, A, Bm, G, A, D.

NO. 23 NALA CHASES PUMBAA

[Rev. 6/1/99]

CUE: PUMBAA: "She's gonna eat me!!!!"

#1

A

1 2 3 2₄

Marimba 1

Marimba 2

Percussion 1

Percussion 2

Drums

Diembe, Congas, Kpanlogo

Diun-Diun

Diembe

Diembe solo

Diembe lead (w/ Kpanlogo)

ff (Call)

Low Bell

5 2₆ 7 2₈ 9 2₁₀

Mba 1

Mba 2

Perc 1

Perc 2

Dms

Bs Dr

#2

Carrwheels

Mba 1 11 12 13 2₁₄

Mba 2 Metal beater on Metal Pipe

Perc 1 Run of Djun-Djun w/ Timbale six

Perc 2

Dms

#3

Samba - Women

Bongoes

Mba 1 15 16 17 18

Mba 2 Agogo

Perc 1 Cuica - ad lib wacky - Samba Whistle ad lib

Perc 2 High Timbale solo - start sparse then build improvise ad-lib

Dms Toms - Samba Style

Mba 1 19 20 21 22 23 24

Mba 2

Perc 1 (keep whistle going)

Perc 2 To Djembe To Djembe

Dms

#4

African - Men

Djembe, Congas, Kpanlogo

25 26 27 28

Ma 1
Diun-Diun

Ma 2
Djembe

Perc 1
Djembe (reac. as before)

Perc 2
Bell & Bs Dr as before

Dms

29 30 31 32

Ma 1

Ma 2

Perc 1

Perc 2

High Tom

Dms

Sn Dr

Floor Tom

#5 SAFETY #6 FIGHT

33 Out on either beat 34 Sacks on Kpanlogo 35 SAFETY Out on either beat 36 37

Ma 1
(f) sub. p on cue ff

Ma 2
(f) sub. p on cue ff Conch ad lib

Perc 1
(f) sub. p on cue ff

Perc 2
Mark Stage

Dms
Toms

Kbd 1
(f) sub. p on cue ff Cowbell

NO. 23A

NALA/SIMBA
REUNION

[Rev. 4/9/98]

CUE: SIMBA: "It's me -- Simba."
NALA: "... Simba?"

Joyfully

WW, Kbs

First system of musical notation for piano and vocal/conductor. The piano part is in G major, 4/4 time. The vocal line is in treble clef. The piano accompaniment is in bass clef. The tempo is marked 'Joyfully'. The dynamics are marked 'f' (forte) and 'mp' (mezzo-piano). The piano part includes a 'Stgs pizz' (strings pizzicato) instruction. The vocal line includes a 'WW, Kbs' (Whole Note, Key Signature) instruction.

Vamp - Out on cue

Second system of musical notation for piano and vocal/conductor. The piano part is in G major, 4/4 time. The vocal line is in treble clef. The piano accompaniment is in bass clef. The tempo is marked 'Vamp - Out on cue'. The dynamics are marked 'f' (forte) and 'mp' (mezzo-piano). The piano part includes a 'Stgs pizz' (strings pizzicato) instruction. The vocal line includes a 'WW, Kbs' (Whole Note, Key Signature) instruction.

* NOTE: Orchestra score has only 4 bars with a repeat.

NO. 24

CAN YOU FEEL THE LOVE TONIGHT

[Rev: 8/26/99]

CUE: PUMBAA: "What's wrong with that?"

Freely

very short TIMON: PUMBAA: 2 PUMBAA: TIMON:

I can see what's hap-p'ning (What?) And they don't have a clue. (Who?) They

very short Swings

fall in love and here's the bot-tom line: Our tri-o's down to two. (Oh) The

sweet ca-ress of twi-light; There's mag-ic ev-'ry-where And with all this ro-

Flute Kodj (Harp)

Rall. **A Tempo - Moderately slow**

man - tic at - mos - phere. Dis - as - ter's in the

Violin Solo *mf*

mp

10 11

air

Kbd3 [Harp] *mp*

Wood Flute

Drum fill

Strs, Kbd1, Bsn

12

13

14

15

WOMEN: + Wood Flute/Srps (doubling melody)

Can you feel—the love—

TENOR/BASS:

to-night—

The peace the eve-'ning

brings?

The

Bo

OPT. BASS:

le-ra-to weh

ma-me-la

Ma-me-la

le-ra-to-w

Bo

U-ta le-ra-to weh

ma-me-la

Ma-me-la

u-ta le-ra-to-w

Clarinet:

16

17

18

19

SIMBA

world, for once,—

in per-fect har-mo-ny—with

all its liv-ing things

OPT.

Ma-me-la le-ra - to weh—

OPT. BARI/BASS:

all its liv-ing things

Ma-me-la le-ra - to weh—

Ma-me-la le-ra - to weh—

all its liv-ing things— Ma-me-la le-ra - to weh—

20 21 22

man-y things— to tell— her But how— to make her see The truth a-bout— my past?— Im-pos-si-ble

Guitar

Strings

23 24 25

She'd turn a-way from me He's hold-ing back— He's hid-ing But what? I can't de-cide Why

- WW' (sust)

26 27 28

won't he be— the king— I know he is, the king I— see in . . side?

- Brass

D \flat

SIMBA & NALA: (SIMBA sings top line)

- Wood Flute/Sigs (doubling melody)

29

Can you feel— the love— to-night— The peace the eve-'ning brings? Tr

S/A:

Ma-me-la, ma-me-la, ma-me-la, le-ra-to-weh ma-me-la Ma-me-la le-ra-to

T/B:

Ma-me-la, ma-me-la, ma-me-la, le-ra-to-weh ma-me-la Ma-me-la le-ra-to

OPT. BASS:

Ma-me-la, ma-me-la, ma-me-la, le-ra-to-weh Ma-me-la le-ra-to

Clarinet

mf

world, for once— in per-fect har-mony— with all its liv-ing things—

33

34

35

36

ma-me-la le-ra-to weh— ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh— ma-me-la le-ra-to weh—

ma-me-la le-ra-to weh— ma-me-la le-ra-to weh—

37

Musical score for measures 37-40. The score is written for Piano (f) and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The tempo is marked 'Poco Rit.'.

Poco Rit.

Musical score for measures 41-43. The score is written for Piano (mp) and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The tempo is marked 'Poco Rit.'.

44

Più Mosso

Musical score for measures 44-47. The score is written for Piano (Vlns, Vlas) and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The tempo is marked 'Più Mosso'.

Musical score for measures 48-51. The score is written for Piano (Vlns, Vlas) and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The tempo is marked 'Più Mosso'.

This musical score is for the song "The Love Test" from the film "The Love Test". It is a piano score with a key signature of one sharp (F#) and a 2/4 time signature. The score is written for piano (p), with a tempo marking of "Allegretto". The music is in common time (4/4). The score is written for piano (p) and includes a section for "Celli, Bass, Clar." (Cellists, Basses, Clarinets). The score is written for piano (p) and includes a section for "Celli, Bass, Clar." (Cellists, Basses, Clarinets). The score is written for piano (p) and includes a section for "Celli, Bass, Clar." (Cellists, Basses, Clarinets).

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single line. The score includes a key signature of one flat (B-flat) and a common time signature of 2/4. The tempo is marked "Rall." (Ritardando). The score is divided into measures, with measure numbers 56, 57, 58, and 59 visible. The piano part includes a section marked "Hru. Ton:" (Hr. Ton). The score is written on a grand staff with a treble and bass clef. The piano part includes a section marked "Hru. Ton:" (Hr. Ton). The score is written on a grand staff with a treble and bass clef. The piano part includes a section marked "Hru. Ton:" (Hr. Ton).

A musical score for a piece titled "A Tempo - Poco Mosso". The score is written for Marimba and Flute. The tempo is marked "A Tempo - Poco Mosso". The Marimba part is in the left hand, and the Flute part is in the right hand. The score includes a key signature of one flat (B-flat) and a time signature of 4/4. The Marimba part features a melodic line with a trill and a grace note. The Flute part features a melodic line with a trill and a grace note. The score is marked with measure numbers 60, 61, 62, and 63. The Flute part is marked "Flute solo".

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 64, 65, 66, and 67 indicated above the staff. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features a steady eighth-note pattern in the left hand. The handwriting is in dark ink on aged paper.

Handwritten musical score for measures 68-71. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 68 starts with a treble clef and a bass clef. Measure 69 has a treble clef and a bass clef. Measure 70 has a treble clef and a bass clef. Measure 71 has a treble clef and a bass clef. The melody is in the treble staff, and the bass line is in the bass staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The word 'Trombone' is written below the bass staff in measure 69.

Musical score for measures 72-75. The score is written for Piano/Vocal/Conductor. Measures 72 and 73 show a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern. Measures 74 and 75 continue the vocal line with a sustained note and the piano accompaniment.

Musical score for measures 76-78. The tempo marking "Poco Rall." is present. Measures 76 and 77 show a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern. Measure 78 shows a vocal line with a sustained note and the piano accompaniment.

Musical score for measures 79-82. The tempo marking "A Tempo" is present. Measure 79 is marked with a box containing the number 79. Measures 80 and 81 show a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern. Measure 82 shows a vocal line with a sustained note and the piano accompaniment. The instrument marking "Flute/Horn (5vb)" is present above measure 81.

Musical score for measures 83-87. Measures 83 and 84 show a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern. Measures 85 and 86 show a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern. Measure 87 shows a vocal line with a sustained note and the piano accompaniment.

Rall.

Measures 88-92. The score features a vocal line with a long note in measure 91 and a piano accompaniment with triplets in measures 88-90. The tempo is marked 'Rall.'.

Più Mosso

Poco a poco accel.

Measures 93-96. The score includes parts for Flute and Cello. The tempo is marked 'Più Mosso' and 'Poco a poco accel.'. Measure 93 is boxed.

Measures 96A-96D. The score continues the piano accompaniment with various rhythmic patterns and trills.

Measures 97-99. The score includes parts for Bass and Kod 2 (Harp). The tempo is marked 'Rall.'.

Measures 100-101. The score includes parts for Bass and Kod 2 (Harp). The tempo is marked 'Rall.'.

102

SIMBA & NALA: (in unison - octaves)

(SIMBA 8vb)

f Can you feel the love to-night? You need-n't look too far

Can you feel the love to-night? You need-n't look too far

T1/T2:

T:

B:

B:

Ma-me-la, ma-me-la,

ma-me-la, u-ta le-ra-to-weh

ma-me-la

Ma-me-la u-ta le-ra-to-weh

OPT. BARI/BASS:

106 | 107 108 109 N

Steal - ing through - the night's un-cer-tain-ties Love is where we are -

Steal-ing through - the night's un-cer-tain-ties Love is where we are -

ma-me-la le-ra-to weh - Love is where we are. Ma-me-la le-ra-to weh -

Strings

sub. p mf f molto

Colla voce

110 111 112 113

if he feels the love to-night In the way I do

p Strgs. Kbd [Hp]

Molto Rall.

SIMBA:

BOTH:

114 115 116

It's e-nough for this rest - less wan-der - er just to be with

- Cl, Brass

Slowly

117 118

you.

Guitar *mf*

NO. 24A POOL REVEAL

[Rev. 6/25/98]

Ad Lib

(RAFIKI points stick towards pool)

The musical score is written for a Tam-Tam and a Keyboard (Kbd 1). The Tam-Tam part is on a single staff with a treble clef and a 4/4 time signature. It features three measures of music, each marked with a '3' above the staff, indicating a triplet. The first measure is marked '1' and the second '2'. The third measure is marked '3' and includes a '(Lr.)' marking. The Keyboard part is on a grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a 'pp' (pianissimo) marking and a crescendo line leading to a 'mf' (mezzo-forte) marking. The keyboard part includes several measures of music, with a large slur covering the first two measures and a smaller slur covering the last two measures. The score is marked with various musical notations, including notes, rests, and dynamic markings.

NO. 25 HE LIVES IN YOU

[Rev. 8/26/99]

CUE: RAFIKI: "Look down there."

(♩ = 120)

1 Kalimba 2 3 4 (10)

Marimba

p

[9]

ENSEMBLE (MEN 8vb):

10 11 12

In - gon - ya - ma neng - w'e na - ma ba - la In - gon - ya - ma neng - w'e na - ma ba - la

[13]

RAFIKI:

14 15 16

Night and the spir - it — of life cal - lir

17 18 19 20

ma-me-la i-yo. And a

WOMEN:
Oh Oh I-yo

+ MEN:
Oh Oh I-yo



21 22 23 24

voice, with the fear of a child ans-wers

Cl/Viola/Knds 2 & 3



25 26 27 28

a - ya-ma-me-la

WOMEN:
Oh Oh I-yo

+ MEN:
Oh Oh I-yo



29 **RAFIKI:** 30

U - bu kho - si bo kho - kho—

6 SOLOISTS:

We ndo - da - na ye si - zwa son - ke

Kalimba

31

Wait, there's no moun-tain too great, hear the

ALL SINGERS (MEN 8vb):

echo

Wait Wait Wait Wait

Cellos, Kbd 2

mf

words and have faith, oh wo wo have faith

WOMEN:
Oh Oh I-yo Oh Oh I-yo

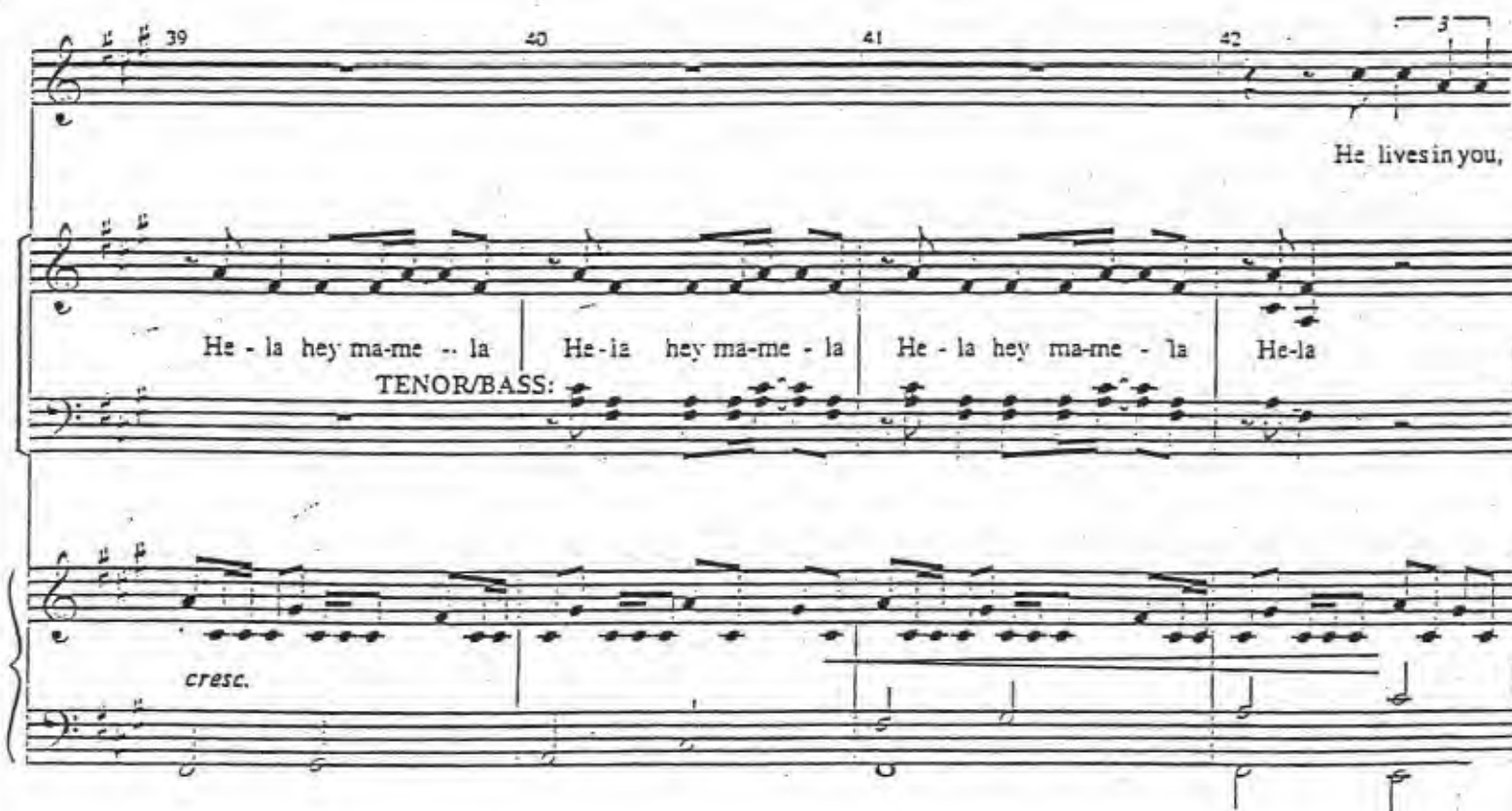


He lives in you,

He - la hey ma-me - la He - la hey ma-me - la He - la hey ma-me - la He - la

TENOR/BASS:

cresc.



43

he lives in me, he watch-es ov

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

(Strings sust.)

D A E

er ev - ry thing we see. In - to the wat

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

D A E F#m E

— er in - to the truth in your re-

He-la hey ma-me - la He-la He-la hey ma-me - la He-la

D A E A/C₇

tion he lives in you.

D

p

The musical score is for a Piano/Vocal/Conductor part. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system contains measures 51 through 54. The second system contains measures 55 and 56. The piano part includes chords and a melodic line. The vocal line has lyrics: "— er in - to the truth in your re-", "He-la hey ma-me - la He-la He-la hey ma-me - la He-la", "tion he lives in you.", and "D". The piano part includes chords: D, A, E, A/C₇, and D. The score is written in treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The tempo is marked "p" (piano). The score is for a Piano/Vocal/Conductor part.

Safety

MUFASA: "Simba, you have forgotten me ..."

57

(1st x only)

58

59

60

MUFASA: "... you are my son and the one true king."

69

70

71

72

73

RAFIKI:

He lives in yo

74

75 RAFTKI: 3 76 77

ENSEMBLE 1 (at pitch):
(MEN 8vb on chant only)

he lives in me,

he watch-es ov-

He-la hey ma-me - la

S:

he lives in me,

He-la hey ma-me - la

he watch-es ov-

ENSEMBLE 2 (MEN 8vb):

sim.

He-la hey ma-me - la

He-la

He-la hey ma-me - la

He-la

Strings

f D

A

E

78

79

80

81

er

ev-'ry thing we see.

In - to the wat -

er hey ma-me - la

ev-'ry thing we see.

He-la hey ma-me - la

In - to the wat -

He-la hey ma-me - la

He-la

He-la hey ma-me - la

He-la

D

A

E

F:m

E

er in - to the truth

er hey ma-me - la in - to the truth He - la hey ma-me -

He - la hey ma-me - la He - la He - la hey ma-me -

D A E

83 86 87

in your — re - flec - tion — he lives in y

in your — re - flec - tion —

He - la

A/C# D

88 (1st x only) 89 90 91

FULL ENSEMBLE (MEN 8vb):

(2nd x only)

He lives in you, He lives in you,

Kalimba

p Marimba

Fade out

92 93

(to 99)

(Dialogue)

G.P.

The musical score is written for Piano, Vocal, and Conductor. It features five staves. The first staff is for the vocal part, with measures 88, 89, 90, and 91. The second staff is for the vocal part, with measures 88, 89, 90, and 91. The third staff is for the vocal part, with measures 88, 89, 90, and 91. The fourth staff is for the piano accompaniment, with measures 88, 89, 90, and 91. The fifth staff is for the piano accompaniment, with measures 88, 89, 90, and 91. The score includes lyrics 'He lives in you,' and 'He lives in you,'. It also includes performance instructions such as 'FULL ENSEMBLE (MEN 8vb):', '(2nd x only)', 'Kalimba', 'p Marimba', 'Fade out', '(Dialogue)', and 'G.P.'. The score is numbered 88, 89, 90, 91, 92, 93, and (to 99).

CUE: SIMBA: "... first I'm gonna take that stick."

With Drive & Determination

99 Safety 100 etc. ad lib 102

(out on 1 or 3)

Percussion

fp *sub. f*

103 104 105 106

107 108 109 110 RAFIKI: He lives in you.

FULL ENSEMBLE: He lives in you

T. B.

Strings

Kbds, Hrs, Tons

f *sf* *ff*

111

112 RAFIKI: 3 113 114

He lives in me. He watch - es ov

(He-la hey ma-me - la He-la) He lives in me (He-la hey ma-me - la He-la) He watch - es ov

groove

f D A E

115 116 117 118

er ev - 'ry thing we see. In - to the wat -

(S/A:) er (Hey ma-me - la) ev - 'ry - thing we see (He-la hey ma-me - la) In - to the wa -

(T/B:) er (Hey ma-me - la) ev - 'ry - thing we see (He-la hey ma-me - la) In - to the wa -

D A E F#m E

er In - to the truth In your re - fle

(S/A:)

ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re - fle

(T/B:)

Hrs. Tonl

D A E A/C#

tion He lives in you. He lives in yo

(S/A:)

tion (Hey ma-me - la) He lives in you. He lives in yo

(T/B:)

S/A/T: +TEN. 1:

D F#m F#m/E

127

128 SIMBA: *(SIMBA continues ad lib)*

129 130 RAFIKI:

He lives in me.

He watch-es ov-

(S/A/T:)

(He-la hey ma-me - la He-la)

(He-la hey ma-me - la He-la) He watch-es ov-

(T/B:)

Stgs. Fl

Brass

ff D

A

E

131

132

133

134

er

ev-ry thing we see.

In - to the wa -

(S/A/T:)

er (Hey ma-me - la)

ev - ry - thing we see

(He-la hey ma-me - la)

In - to the wa -

(T/B:)

D

A

E

Fpm

E

Musical score for "He Lives In You" (Piano / Vocal / Conductor). The score is divided into two systems, each with four staves. The first system covers measures 135 to 138, and the second system covers measures 139 to 142. The vocal parts (S/A/T and T/B) are written in treble and bass clefs. The piano accompaniment is written in treble and bass clefs. The piano part includes chords (D, A, E, A/C) and a cello part (F#m, fff). The vocal parts include lyrics: "er In - to the truth In your re-fi", "ter (Hey ma-me - la) In - to the truth (He-la hey ma-me - la) In your re-fi", "tion He lives in you.", and "tion (Hey ma-me - la) He lives in you.". The piano part includes a "Tutti" marking and a "Cello" part. The score is published by Cnelsea Music Service, Inc.

NO. 25A HE LIVES IN YOU - PLAYOFF

[Rev. 8/26/99]

L'istesso

Measures 1-4 of the musical score. The top staff is for Kbd 1, showing a sequence of chords with a melodic line. The bottom staff is for Marimbas, Drums, Percussion 1 & 2 (continue ad lib), showing a rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'L'istesso'. The bottom staff includes the instruction 'F#m' and 'decresc. poco a poco'.

Vamp and Stop On Cue

Measures 5-8 of the musical score. The top staff is for Kbd 1, showing a sequence of chords with a melodic line. The bottom staff is for Marimbas, Drums, Percussion 1 & 2 (continue ad lib), showing a rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'L'istesso'. The bottom staff includes the instruction 'F#m' and 'decresc. poco a poco'.

NO. 26

TRANSITION TO FINAL SCENE

[Rev. 8/11/98]



NO. 27

FINALE - PART 1

[Rev. 8/26/99]

CUE: NALA: "What made you come back?"

Andante

(Dialogue continues)

Cl. 1 2 3 4

p

Gtr = Stgs

PUMBAA: "A: your service, my liege."

CUE TO CONTIN

(ALL hide ag
Pride)

Brass = Stgs 6 7 8

(Pride Rock turns)

9 Stgs Trem = Toms sust 10 = Stopped Hrs 11 12 + Gtr fx + Stopped Hrs 13 14

(Toms - bottom 2 notes)

SIMBA: "guys have to
a diver"+ Horns
(Vin & Via cont. trans)

15 16 17 18 19 20

CUE: TIMON: "What does he want me to do? Dress in drag and do the charleston?"

10A

Drum roll

TIMON:

20F 20G 20H 20I

Six foot two,— lots to chew,— come and get your wart-hog stew.— Has

D F#7/C# B

20J 20K 20L 20M

an - y - bod - y seen my pig? "He's such a ham!"

PUMBAA:

3 3 Doodle-e - at - n doodle-e - at - n zoot zot za-dot

E7 A7 D D#7 Em A7

20N 20O 20P 20Q

Pur - ple toes,— hold your nose,— don't get near him 'case he blows!.

D F#7/C# B B

20R 20S 20T 20U

Don't you want a piece of. — how a - bout a bite of. —

E⁷ A⁷ E⁷ A⁷

20V 20W 20X 20Y P:

sink your teeth in - to my pig! How 'bout them hocks! Oink!

E⁷ A⁷ D

CUE TO CONTINUE:
SCAR: "Sarabi!"

Safety

21 22

OUT ANY TIME

Bass Drum on Cue

8va
Swings/Kbd1

f
Bs Dr continues, ignoring conductor

(SARABI walks the gauntlet)

23 **Adagio**
(BD continues) **CUT** SCAR: "Where is your hunting party"

24 (etc.) 25 26 (etc.)

Hn Solo

p Lo Stgs + Pno *mp*

27 + Stgs pont & Br 28 29 30 - Stgs pont & Br

31 32 **On Cue** 33 34

SCAR: "I am TEN TIMES the king Mufasa was!" SIMBA: "No. Scar!"
SCAR: "Mufasa! -- No It can't be. You're de Go away!"

CLT Stgs + WW's *ff* Gran Cassa *sfp*

Very Slow (SIMBA kneels by SARABI)
SARABI: "Simba ... you're alive! How can that be?" SIMBA: "It doesn't matter. I'm home." SCAR: "Simba? ..."

35 36 37 38 39

Brass + Stgs

Moderato

"... I'm a little surprised to see you."

40 Via, Mba 1

mp Fl. Vins

Vc

41

Fl. Vins

Vc

Accel. if necessary

42

Hns 1 & 2, Gtr

Vc, Bs

43

SIMBA: "Are no longer yours. ..."

Poco Rall.

"... Step down.. Scar."

44

- Vrs. Vc

45

46

mp

SCAR: "Oh, well I would, naturally. ..."

CUE TO CONT
Safety "... You see the

47

Fl, Vin 1, Via

mp

48

49

50

51

Vcl

SCAR: (Gestures to Hyenas) "They think I'm king."

NALA: "Well we don't.
Simba's the rightful king."SCAR: "Oh look.
The cat came back. Hello, I

52

53 Bs Cl, Gtr, Via, Vcl

54

55

56

57

f

fp

B.D.

+Tbns

SIMBA: "The choice is yours, Scar. ..."

58 *F* 59 60 61

Vin (harm)
Gtr. Vla. Vc
mp

Bs Cl, Trn, Vc, Bs

SCAR: "Must this
all end in violence? ..."

62 63 64 65

"... I'd hate to be responsible ..."

"... Wouldn't you
agree, Simba?"

66 67 68 69

pp

SIMBA: "That's not going to work, Scar. ..."

70 71 72 73

Vins
pp

Trn, Low Strs

NALA: "What is he talking about?"

74 75 76 77

Rall as necessary

SCAR: "... tell them who's responsible for Mufasa's death."

Slow

SIMBA: "I am."

SARABI: "It's not true. Tell them it's not true."

SIMBA: "It's true."

SCAR: "He admits it! Murderer!"

Deliberate

SIMBA: "No! It was an accident."
(SCAR steps on stairs)SCAR: "If it weren't for you,
Mufasa would still be alive. It's your fault he's dead..."SIMBA: "No! I
not a murderer!"

SCAR: "Simba, you're in trouble again. ..."

(SCAR plus
SIMBA do)

SCAR: "Now this looks familiar. ..."

"... Oh, yes! I remember! ..."

94 95 96 97

8va

Stgs *p*

ttb

"... This is just the way your father looked before he died. (Claws) And here's my little secret: I killed Mufasa."

3 x's

98 99

Perc

fp

SIMBA: "No! Murderer!"

SCAR: "No! Simba - please."

SIMBA: "Tell them the truth."

SCAR: "Truth?"

Truth is in the eye of the beho-

(SCAR on his back)

100 101

Gtr, Mar, WW & Hi Stgs (8va)

ff

Br, Perc, Low Stgs

(SIMBA chokes SCAR)

SIMBA: "Tell them!"

SCAR: "I did it."

SIMBA: "So they can hear you."

SCAR: "I killed Mufasa"

(To 10th)

102 103

(Thunder)

sfz

105 (Lights up)

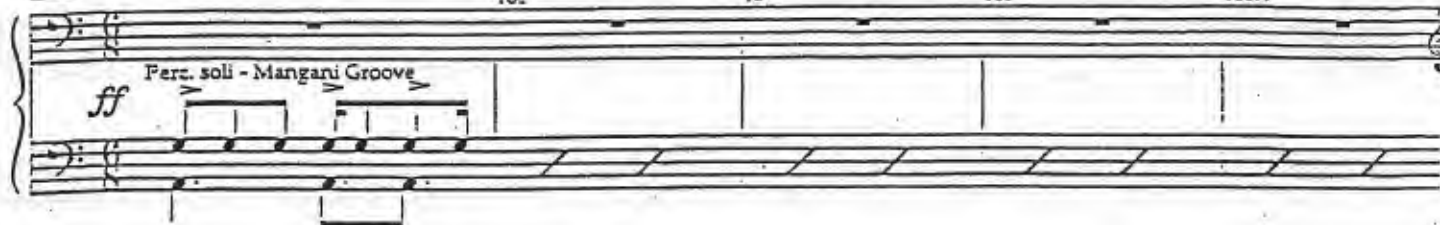
106

107

108

108A

ff Perc. soli - Mangani Groove



+ Clarinet, Guitar

109 Horns, Strings, Kbd 3, Msa 2 110

111

112

Toms, Kbd 1 & 2, Bs



-Fl

Strings

113 114 115 116



(Banner comes out)

-Hn 1

117 118 119 120



121 122 123 124

-WW



(Shadow Puppets)

WW, Stgs
Tons, Low Stgs

126 127 128

(SIMBA and HYENAS)

129 -WW
Hrs, Stgs
Cl. Hrs, Stgs

130 133 134

135 136 136A

137 138 139 CUT 140

CUT

141 Hrs 1 & 1 Gr 142 143 144

ff

3 Horns 145 CUT 146 147 148

sfz

CUT

149 Tutti (SCAR and SIMBA fight) 150 151 152

ff

(NALA and HYENAS) 153 154 155 156

158 159 160

Tbns

Hns 1 & 2, Gtr

162 163 164

Horn 2, Gtr, Kbd 3

165 166 167 168

Broadly
169 *(ALL PUPPETS fight)*
fff

170 171 172

173 174 175 *(HYENA chases ZAZU)* 176

ff Horns

[illegible]

182 (RAFIKI and HYENAS) 183 184

Perc. solo - rims CUT

(PUMBAA enters) (PUMBAA F*rts)

This musical score segment covers measures 184A through 184CC. It features a vocal line for Pumbaa and a piano accompaniment. The vocal line begins in measure 184A with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The piano accompaniment is written in the bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The score is divided into four measures: 184A, 184B, 184C, and 184CC. Measure 184CC ends with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many beamed eighth notes. The voice part is in the upper register, featuring a melody with many beamed eighth notes. The score is divided into measures, with some measures containing multiple notes. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is for a piano and voice.

(Screen goes off. TIMON & PUMBAA fight the HYENAS))

Molto Rall.

Not too Fast

SIMBA: "Murderer!"

SCAR: "Have mercy. Please. I beg you."

SIMBA: "You don't deserve to live."

193 194

p Vla, Clar, Gtr

Max Vc, Bs

195 196 197

Vins 8^{ve}

CUT

198 199 200 201

Hns, Ten, Mar

ub mp

mf Vc, Bs

CUT

202 203 204 205

p

206 207 208

SCAR: "... How can I prove myself to you? Tell me? Anything."

Ad lib.

SIMBA: "Run. Run away, Scar. Run away and never return."

(SIMBA grabs SCAR's stick)

210

Stgs *pp*

CRESC. ON CUE
Gr Cassa,
Tarn Tarn

sfp

Picc. Ton 1, Hn 2, Gr 214

(SCAR falls)

Hns 1 & 3, Ton 2

Stgs (- bva)

→ Bs Cl, Bs Bvb

Dictated (SCAR lands)
Ten, Gr, Mar, Vln, Vla

sffz

Bs Cl, Ten, Vc, Bs

Slowly

217 SCAR: "Ah, my friends ..." SHENZI: "Friends? Friends? I thought he said we're the enemy."

Hns 1 & 2, Gr 218

219 Vlns

220

Ton

Hns, Mar 1, Vla, Vc

mp
B.Cl. Bass

BANZAI: "Yeah. That's what I heard. ..."

SHENZI & BANZAI: "Ed? (ED laughs)"

SCAR: "... I didn't mean ... No!"

Allargando

221

222

223

224 (HYENAS jump on SCAR)

fp

ff

CONDUCTOR CU
HORNS ON CI

225 Slow

226 227 Brass 228 long

sffz *ff*

229 230 +WW 231 Vin

mf *p*

Segue As One to "Finale" 1

NO. 27A FINALE - PART 2

[Rev. 8/26/99]

1 Guitar

(+8vb)

Flute

9 Strings

13 14 15 16

Horn sol

mp

The musical score is written for Piano/Vocal/Conductor. It features a grand staff with treble and bass clefs. The score is divided into measures 1 through 16. Measure 1 is marked with a '1' and 'Guitar'. Measure 5 is marked with a '5' and '(+8vb)'. Measure 9 is marked with a '9' and 'Strings'. Measure 13 is marked with a '13'. Measure 14 is marked with a '14'. Measure 15 is marked with a '15'. Measure 16 is marked with a '16'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). The key signature is one flat (Bb) and the time signature is 4/4.

16 16B 16C 16D

17 18 19 20

21 22 23

24 25 26 29

Strings

+ Marimba

+ Ethnic Flute

Clarinet

+ Horns

The musical score is written for Piano/Vocal/Conductor. It consists of four systems of staves, each with a grand staff (treble and bass clef). The first system covers measures 16, 16B, 16C, and 16D. The second system covers measures 17, 18, 19, and 20. The third system covers measures 21, 22, and 23. The fourth system covers measures 24, 25, 26, and 29. The score includes various musical notations such as notes, rests, and dynamic markings (p, p.). Instrumentation changes are indicated by text: 'Strings' at measure 16D, '+ Marimba' at measure 17, '+ Ethnic Flute' at measure 18, 'Clarinet' at measure 19, and '+ Horns' at measure 25. The key signature is one flat (B-flat), and the time signature is 4/4.

Majestic

3! S/A:

32 | 33 | 34 |

T: Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

I: Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

B: Nda - be zi - tha nko - si ye - thu mho - li we - zwe le - thu le

LEBO:

Shwe - le ba - ba ah - nko - si ye thu

Fat - she leb -

VOICE OF MUFASA

35A "Remember."

35 | 36 | 37 | 38 |

fa - tshe la - bon ta - ta - ro - na le - a ha - la - le - la

fa - tshe la - bon ta - ta - ro - na le - a ha - la - le - la

fa - tshe la - bon - ta - ta - ro - na le - a ha - la - le - la

na

le - a ha - la - le - la Schway - le - ba - ba Ah - nko - si ye thu

39 Lively
S/A:

40 41 42

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

T:

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

BARI:

Bu-sa le liz-webo Bu - sa le liz - we bo Bu-sale liz-webo Le - thubu-sango xo-lo

BASS:

He-um He-um He-um Le - thubu-sango xo-lo

LEBO:

Shwe le-ba (ba) bu-sa le - li - zwe Oh xo - lo-ba

Strings



43 44 45 46

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-ryo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-ryo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

Is-kha-thi si-fi-ki-le Is-kha-thi bu-sa-ryo Is-kha-thi si-fi-ki-le Bu-sa lom-hla-ba

He-um He-um He-um Bu-sa lom-hla-ba

(ba) si-fi-ke-le nda be zi-tha Bo mi ba-bo wo-zz

47 48 49

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

Is - kha - thi si - fi - ki - le Is - kha - thi si - fi - ki - le Bu - sa Sim - ba Bu - sa Sim - ba

He - um He - um He - um bu - sa - iyo

(ba) si - fi - ki - le hi - bo hey

- Elec. Bass

50 S/A: 51 52 53

Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

T:

Hem— na iyo Hem— na iyo Hem— na nko-si bo Bu - sa Sim-ba iyo

BARI/BASS:

Hem hem He-um hem Ya oh - ha Bu - sa Sim-ba iyo

(LEBO:)

hem - na - iyo hi - bo Shwe le ba - ba bu-sa Sim-b

54 ~ 55 ~ 56 ~ 57 ~

Oh bu-sa Sim-ba iyo Oh bu-sa nko-si bo Oh bu-sa Sim-ba iyo Bu-sa Sim-ba iyo

Hem- na iyo Hem naiyo Hem- na nko-si bo Bu-sa Sim-ba iyo

He-um hem He-um hem Ya oh - ha Bu-sa Sim-ba iyo

yo Shwe-leh ba-ba hi - bo Shwe le ba - ba a-ha, a-

58 S: 59 60 61

U-bu-se ngo than-do U-bu-se ngo than-do U-bu-se ngo xo-lo Bu-sa Sim-ba bu-sa Sim-ba

A: U-bu-se ngo than-do Na - la Heum Hi-o

T: U-bu-se ngo than-do U-bu-se ngo than-do U-bu-se ngo xo-lo Bu-sa Sim-ba bu-sa Sim-ba

BARI/BASS: He-um Na - la He-um Hi-o

(LEBO:) ha ngo than-do no xo-lo ba-ba ba ye the ba-b:

sfp Horns *fp* Clarinet

62 S: U-bu - se ngo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

A: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

T: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-se ngothan-do U-bu-sengoxo-lo

BARI: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

BASS: U-bu - sengo xo-lo U-bu - se ngo than-do U-bu - se ngo xo-lo U-bu-sengothan-do Ubu-sengoxo-lo

He-um He-um He-um He-um U-bu-sengoxo-lo

(LEBO:) ba nko si ye - thu bo a-ha, a - ha si-ya ce - la ba la ba Shwe le-ba -

+ SIMBA / NALA / ZAZU /
PUMBAA / TIMON / SARABI:

S/A: 57 67A 65

T: It's the cir - cle of

T: It's the cir - cle of

I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

BARI/BASS: I-ngo-nya-ma neng-w'e na-ma ba-la I-ngo-nya-ma neng-w'e na-ma ba-la It's the cir - cle of

(LEBO): ba he ye—ni bo e-na ma ba la ba—

The musical score is written for a vocal ensemble and piano. The vocal parts (S/A, T, BARI/BASS) have lyrics in Swahili and English. The piano part has a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The score is divided into three measures, with measure numbers 57, 67A, and 65 indicated above the S/A staff.

68A S/A: 68B

life and it moves us all—

life Ba-le-kin-gon-ya-mi ya ga le (l')we ba - ba

life Ba-le-kin-gon-ya-mi ya ga le (l')we ba - ba

T: life and it moves us all—

BARI/BASS: life and it moves us all—

life and it moves us all—

f

68C

68D

through des - pair and_

In - gwe na-ma-ba - la

In - gwe na-ma-ba - la

through des - pair and_

through des - pair and_

68E

hope

68F

OPT. ALTO:

through faith and

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma faith and

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma faith and

I-ngo-nya - ma neng - w'e w'e - ma

I-ngo-nya - ma neng - w'e w'e - ma

hope

through faith and

hope

through faith and

65G 65

love, till we find our

love, till we find our

love, till we find our

I - ngo-nya - ma nang - w'e w'e-ma till we find our

love, till we find our

love, till we find our

love, till we find our

70 (S/A:) 71 72 73

place on the path un-wind - ing in the

place on the path un-wind - ing in the

place on the path un-wind - ing in the

place on the path un-wind - ing in the

ff D^{\flat} B^{\flat}/D B^{\flat} $E^{\flat}m$ $G^{\flat}m/B^{\flat}$

8^{va}

74 75

cir - cle, the cir - cle of

cir - cle, the cir - cle of

cir - cle, the cir - cle of

cir - cle, the cir - cle of

the cir - cle of

the cir - cle of

D^9/A^9 A^9

76 77 78 79

life cir-cle of life!

life cir-cle of life!

life cir-cle of life!

I-ngo-nya-ma neng - w'e na-ma ba-la I-ngo-nya-ma cir-cle of life!

Celios

p *fff* Door Slam

NO. 28

BOWS

[Rev. 6/1/99]

Joyfully

1 Horns

2

3

4

Strings, WW, Kbd2 [Harp]

f

Toms, Bass

5

6

7

8

9

10

11

12

13 14 15

Strings

WW, Kbd 2 [Harp]

- Brass

16

20 21 22 23

fp

fp

24

Vamp

1st, 2nd, 3rd X - Flute solo

4th, 5th, 6th X - Marimba solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Mba 1, Gtr, Kbd 1, Kbd 2

Celli

Bass

Vamp

Strings

WW, Kbd 2 [Harp]

Brass

31

Vamp

1st, 2nd, 3rd X - Guitar solo

4th, 5th, 6th X - Keyboard 1 solo (ON CONDUCTOR'S CUE)

MOVE ON CONDUCTOR'S CUE

Mba 1, Gtr, Kbd 1, Kbd 2

Celli

Bass

35

Horns

Strings, WW, Kbd2 [Harp]

f

Tbns, Bass

Chelsea Music Service, Inc. 311 West 43rd Street NYC 10036 212 541-8656

Fl. Clar

39 40 41 42

43 44 45 46

sf Horns *fp* *fp* Clarinet

63 64 65 66

Piccolo

67 68 69

Fsus⁴ F

Violins

70

71

72

73

Kbd 2, Cl, Picc (8va)

ff

D^b

B^b/D

B^b

E^b

G^bm/B^b

74

75

76

D^bA^b

A^b

Celli

77

78

Shor. Drum solo ad lib

p

ff